

# THE MUSEUM

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**UNIVERSITY OF DUBLIN.—DONNELLAN**  
LECTURE.—NOTICE IS HEREBY GIVEN, that the Board will, on SATURDAY, the 20th day of November, proceed to the ELECTION of the DONNELLAN LECTURER for 1857.

Applications from Candidates, with a statement of their claims, should be sent to the Registrar on or before the 20th inst. Each Candidate is required to send in with his application a statement of the Subject on which he proposes to Lecture. None but Fellows, ex-Fellows, Bachelors of Divinity, or Doctors of Divinity of this University, are entitled to be Candidates.  
By order of the Board.  
Nov. 1, 1856. H. LLOYD, Registrar.

**PHARMACEUTICAL SOCIETY OF GREAT BRITAIN.**  
**SCHOOL OF PHARMACY, 17, Bloomsbury-square, London.**

Chemistry and Pharmacy—by Mr. Redwood. Tuesday, Wednesday, and Friday Mornings, at half-past Eight. Botany and Materia Medica—by Mr. Bentley. Monday and Saturday Mornings, at half-past Eight. Laboratory for Practical Instruction in Pharmaceutical Chemistry—under Mr. Redwood.

Comprising the preparation of all the chemical compounds employed in medicine, Pharmaceutical manipulations and processes—qualitative and quantitative analysis, with special applications to the determination of the strength and purity of medicines, and the detection of poisons.

For terms and other particulars, apply to the Secretary, Mr. Smith, 17, Bloomsbury-square.

**ROYAL ACADEMY OF ARTS, TRAPALGAR-SQUARE.**—At a General Assembly of the Royal Academy, held on Monday the 3rd instant, JOHN HENRY ROBINSON, and GEORGE THOMAS DUO, Esqrs. were Elected Associate Engravers of the Royal Academy of Arts.  
JOHN P. KNIGHT, R.A., Sec.

**ROYAL ACADEMY OF ARTS, TRAPALGAR-SQUARE.**—RICHARD PARTRIDGE, Esq., Professor of Anatomy, will DELIVER his COURSE of LECTURES this Season, on the Evenings of MONDAY, November 17, 18, and 24, WEDNESDAY, December 2, and MONDAY, December 9 and 15. The Lectures commence each Evening at Eight o'clock precisely.  
JOHN P. KNIGHT, R.A., Sec.

**LONDON INSTITUTION, FINSBURY-CIRCUS.**  
November 1856.  
"SWINEY LECTURES ON GEOLOGY," in connexion with the British Museum.

A COURSE of TWELVE LECTURES, on the Natural History of Extinct Animals, commencing with the remains of Man, and extending downwards through all the Classes of the Animal Kingdom, will be given at this Institution, by ROBERT GRANT, Esq. M.D., F.R.S. London & Edinburgh, F.R.S. F.L.S., Professor of Comparative Anatomy and Zoology in University College, London; to be commenced on THURSDAY EVENING, November 15, at Seven o'clock, and to be continued on succeeding Thursdays, at the same hour. This course will be open to all Graduates of the University of Edinburgh, and all Members of the Royal College of Physicians and Surgeons, and all other persons of those Societies, who may be desirous of attending it, are requested to leave their cards at the Institution, in order that they may be counter-signed. Parties not of those Classes, and not otherwise entitled to attend the several Courses of Lectures at the Institution, will be admitted to this Course only by Ticket, to be obtained of the Lecturer, at the Institution, on the payment of One Guinea. By order, WILLIAM FITZ, Hon. Sec.

**MR. BENNETT'S NEW LECTURE.**—WOMEN and WATCHWORK.—MR. JOHN BENNETT, F.R.A.S. Member of the National Academy of Paris, will deliver his New Lecture at the following Institutions, before Christmas:—November 10th, 11th, Buckingham; 17th, Commercial-road; 18th, Peckham; 19th, London Mechanics' Institution; 20th, De Beauvoir Tower; 21st, Walworth; 28th, Hitchin; December 1st, Bethnal Green; 2nd, Stratford; 4th, Ashford; 6th, Uxbridge; 8th, Greenwich. The Lecture is illustrated by great variety of specimens of Clocks and Watches can be procured at the Institutions, or at the Watch Manufactory, 65, Cheapside.

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Sketch of the History of Timekeepers.  
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A more systematic mode of manufacture—Decimal Measurement—Employment of Women.  
Urgent need of new occupations for Women in London.  
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**THE CENTRAL SCHOOL OF ART for TRAINING TEACHERS and for the Public OPENED at the New Premises, at CROMWELL-ROAD, Kensington Gore South, on MONDAY, the 3rd of November.**—Prospectuses may be obtained on application, personally or by letter.  
NORMAN MACLEOD, Registrar.

**NOTICE.—ALL PUBLIC SCHOOLS for the instruction of the POORER CLASSES may obtain an allowance towards providing Examples, &c., for teaching Elementary and Mechanical Drawing, by applying by letter to the Secretary of the Department of Science and Art, Cromwell-road, Kensington, London, W.**  
NORMAN MACLEOD, Registrar.

**THE GOVERNESSES' INSTITUTION, 34, Soho-square.**—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

**MR. MANUEL GARCIA** begs to announce that he will RETURN to LONDON on the 24th of NOVEMBER. All letters to be addressed, till the end of the month, to 40, Albemarle-street, Piccadilly; and from the 1st of December to his new residence, 5, George-street, Hanover-square.

**INDIAN DIRECT INFANTRY APPOINTMENTS.**—With the sanction of the Hon. the Court of Directors, CLASSES will be formed at the Military College, ADDISCOMBE, during the ensuing Christmas and Midsummer Vacations, to prepare for Examination Gentlemen who have received, or may receive, Nominations to Direct Infantry Appointments. For further information apply to J. T. Hyde, Esq., Addiscombe, Surrey.

**CITY OF LONDON COLLEGE for LADIES.**  
4, Artillery-place, Finsbury.—The HALF TERM will commence—In the JUNIOR DEPARTMENT (for Pupils between the ages of 9 and 15) on the 3rd of November; and in the SENIOR DEPARTMENT on the 12th.  
Prospectuses, with full information, may be obtained at the College on application to Mrs. SMART, the Lady President.  
THOMAS BREWER, Hon. Sec.

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**MR. ROCHE'S EDUCATIONAL INSTITUTIONS** for YOUNG LADIES, CAMDEN GARDENS, and 28, SOMERSET-STREET, will RE-OPEN on the 17th of November (21st year). French, History, Geography and Astronomy, German, Italian, English, Singing, Piano, Drawing, Painting, and Dancing. Applications to be addressed to Mr. A. Roche, Camden Gardens.

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**FRENCH and MATHEMATICS.**—MR. AUGUSTE MANDROU, M.A., of the Paris Academy, intends opening at his residence, 36, Colchill-street, Eaton-square, EVENING CLASSES for the study of French and Mathematics. Each Class to be formed of SIX GENTLEMEN only, and to begin as soon as completed. Two Lessons weekly, each of two hours. Terms, two guineas each Pupil per Quarter, payable in advance. References given. Only three classes and one formed; one for French, one for Mathematics, and one for both together.

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Respecting both the above appointments, applications and testimonials as to qualifications will require to be forwarded to the Secretary, on or before December First, from whom also every information as to the probable income and expenditure of the schools and classes for males, may be obtained.

ALEXANDER McVOR, Secretary.

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**MINERALS, SHELLS, and FOSSILS.**—A very extensive Assortment of the above has just been received by Mr. TENNANT, GEOLOGIST, 140, STRAND, LONDON.—Mr. TENNANT arranges Elementary Collections at 2*l.*, 5*l.*, 10*l.*, 20*l.*, to 100 guineas each, which will greatly facilitate the interesting study of Mineralogy, Conchology, and Geology.

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*Theatrical, Oriental, and Miscellaneous Books.*—(Postponed from the 7th and 8th to the 12th and 13th of November).

**MR. L. A. LEWIS** will SELL, at his House, 125, Fleet-street, on WEDNESDAY and THURSDAY, November 12 and 13, the LIBRARY of a LITERARY GENTLEMAN, Hebrew Books, Quaker Books, &c.

*Modern Books, Stereotype Plates, Stationery, &c.*

**MR. L. A. LEWIS** will SELL, at his House, 125, Fleet-street, on FRIDAY and SATURDAY, November 14 and 15, Quantities of The Water-Lily, by Harriet Myrtle—Great Wonders of the World—The Three Boys—Willie's First Drawing—Lessons—Barbelle's Indestructible Book—The Sun's Six Birthdays—10,350 Knitting-Books—1,380 Captive Skylark, and stereotype plates—300 Illustrated New Testament—Bibles, Prayers, and Church Services, Stationery, &c.

*To Entomologists.*

**MR. J. C. STEVENS** will SELL by AUCTION, at his Great Room, 38, King-street, Covent-garden, on TUESDAY, November 11, at 1 o'clock precisely, the Collections of BRITISH and FOREIGN INSECTS of C. J. A. M. B. Esq., mostly in the finest possible condition; together with the Cabinets in which they are contained.

May be viewed on the day prior and morning of Sale, and Catalogues had of Mr. J. C. Stevens, 38, King-street, Covent-garden.

*The late Mr. YARRELL'S Library.*

**MR. J. C. STEVENS** is instructed by the Executors to SELL by AUCTION, at his Great Room, 38, King-street, Covent-garden, on THURSDAY, November 13, and two following days, at 1 o'clock precisely, the Valuable and interesting LIBRARY of the late Mr. YARRELL, Esq. V.P.L.S. F.Z.S. &c. &c., including, in the various branches of Natural History, the Works of Gould, Gray, Hewitson, Cuvier, Selby, Owen, Yarrell, Bewick, Fairbairn, Richardson, Block, Jardine, Forbes, Shaw, Smith, and other esteemed authors; rare Editions of Walton and Cotton's Angler and White's History of Selborne, Works on Angling and Animal Sports, and numerous Standard Works of Scientific and Literary Societies, and numerous Standard Works, with Additional Illustrations and Notes, three Mahogany Bookcases, &c. &c.

May be viewed on the day prior and mornings of Sale, and Catalogues had of Mr. J. C. Stevens, 38, King-street, Covent-garden. The Collections of Birds, Eggs, Fishes, Comparative Anatomy, Books, Prints, &c. &c., collected and arranged by the late Mr. Yarrell, will be sold on Thursday, December 4, and following days.

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**MESSRS. HUSSEY & SON** have received instructions to submit to Public Competition, the COPYRIGHT and INTEREST in that old-established Conservative Paper "THE WESTERN LUMINARY," together with the Printing Plant belonging thereto, which is well found in Newspaper and Jobbing Founts, the whole being in regular working order.

The Sale will take place at the London Inn, Exeter, at 2 for 3 o'clock, on FRIDAY, November 28, and in the interim particulars may be obtained on application to the Proprietors, No. 6, Bedford-street, Exeter, or Messrs. Gern, Mountford & Gern, Solicitors, Exeter.

Dated Waybrook, near Exeter, Oct. 23.

**AMATEUR MUSICAL SOCIETY.**  
Conductor, Mr. Henry Leslie.—THE ORCHESTRAL MEMBERS are hereby informed that the SECOND PRELIMINARY REHEARSAL will take place at the Hanover-square Rooms on MONDAY EVENING next, November 10, at half-past 7 o'clock precisely.—The Tickets are now ready for delivery at Robert W. Oliver's, Music-seller and Publisher, 19, Old Bond-street, Piccadilly.  
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British and Foreign Medico-Chirurgical Review, July, 1856.  
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In a pure air and over a tranquil sea, the approach to Naples through the opening between Ischia and Procida has a charm caught from nature and a colour brought from history, which stir the heart like a religious feeling. From the prow of the boat—swept round with isles and islets, rich in purple rocks and tender vines, sparkling with temples and convents, villas and gardens, and fronted by the long curve of coast, from Cape Miseno, where Augustus kept his fleets and Lucullus built his sumptuous gardens, rolling southwards past Naples, the great city of the living, and past Pompeii, the great city of the dead, towards the shining towers of Castellamare and the dark crests of Sorrento, below which hangs the house of Tasso, on rocks washed by the summer sea—a curve of coast, broken with vineyards and seamed with marble, rising terrace over terrace, from the low black shore, on which the boatmen dry their nets and the lazzaroni doze in the mid-day sun, to the heights of St. Elmo and Capo da Monte, flanked with cannon and crowned with fortress and palace,—the eye wanders, dazzled and languid, across a scene so wondrously picturesque that the poetic mind might forget in its mere beauty the strong links which chain it to the past life of man—a scene so instinct with history that its mere natural loveliness might be forgotten under the spell of haunting and romantic memories and the large emotions which swell the heart. Rome itself is less Roman than the Bay of Naples. A green mound, a heap of stones, a broken column, are all that remain of the Palace of the Cæsars, of the Coliseum, of the Forum. And even these wrecks are imperial. The Rome of Scipio, of the Gracchi, of Cicero, has perished from the face of the earth. Marine Rome remains in the Bay of Naples. The rock on which Marius built the splendid villa which disgusted his stern old comrades,—on which the friends of Lucullus supped off nightingales' tongues and lampreys fed on human flesh,—still exists, and brawny fishermen drink and sing on the very spot where the masters of the world quaffed Chian and Falernian. The house in which Cicero lived and wrote, in which he received Balbus and Pansa, remains at Pompeii as he left it—the marble pavement fresh and the paint bright on the wall. On one hand rises the isle to which Brutus fled and in which Portia died. There lies the grave in which Virgil sleeps,—and yonder, in the thick crust of ashes from which the fire has not wholly died, the city in which Pliny perished. To the far left shines Baia—bright and beautiful, even in decay—the Brighton of the Roman world—imperial in its waste, its vices, and its strength—Baia of the dancing girls, the rose suppers, and the

luxurious baths—the Capua of the conquerors of mankind—to which, as their poets said, the Roman ladies repaired as Penelopes and left as Helens. To the far right, sparkling like a dark jewel, rises Capri—with its rocks and woods and lonely caves—famous for ever as the beautiful abode of the most terrible and most profligate even of the Cæsars! But the scene has other memories—not less stirring or pictorial. Greece was in the bay long before Rome; and the monuments of its rule still linger, lonely and indestructible, on its shores. To the Greek succeeded the Roman; and after the Roman came the Northman—child of a colder clime and a nobler blood,—and he wrote his reign in the South, less on the surface of the soil, in palaces and villas, in roads and gardens, than on the character, the costume, and the passions of the people. The ruined palace of Joanna, the grim Castel Nuovo, and nearly all the ramparts and bastions speak a Northern source. But the traveller must land to read the story of Gothic rule in the south of Italy:—the great mass of the Neapolitans still live in the thirteenth century.

This fact—apparent in the manners, in the mode of life, in the superstitions, in the vices, in the virtues, of the people—though sometimes forgotten by professed statesmen—makes the difficulty of dealing with them and with their rulers. Ireland was long the English Premier's "great difficulty"; but if England, in a generous spasm, forgetful of her own repose, shall insist on regulating the affairs of Naples, ruling the most ignorant and idle population in Europe by the laws of enlightened reason and just science, we may find a difficulty in the task by the side of which the troubles of Downing Street and the terrors of the Lord Lieutenant will seem as colourless as the streets of Dublin compared against the streets of Naples. The moral conditions of London and Naples are so far apart that we doubt if a century of the best education possible to the lazzaroni mind would enable the great-grandson of a Neapolitan fisherman to comprehend the possibility of an interference in his affairs from which we expected no gain.

Here is one fact worth a million of illustrative arguments. Less than four weeks ago there was a peculiar ceremonial in all the churches in Santa Lucia and bordering on the Marinella, the quarters of the lazzaroni, and during the service ten thousand medals, blessed by the Pope and paid for by the King, were distributed among the rabble, with the special blessing of Ferdinand. No one unacquainted with Naples can conceive the store set on such gifts by this race of ravishers and cutthroats:—the medals were received as a direct message from the King to be ready. Such licence as they once before received they expect to receive again, and those educated persons who have daughters and wives are cautiously putting them beyond the reach of a sudden assault.

Such a statement sounds to English ears incredible. Our ideas are virgin. We know little of war or of revolution—save at a vast distance, where the blood has lost its stench and the agony has ceased its cries. "No woman of Sparta has ever seen the smoke of an enemy's camp." Refined by generations of peace—even beyond the degree attained by our more polite and less happy neighbours—we are unable to realize the passion and the horror of such a threat against the most intellectual part of the people in a great city: that it should be made under the guise of a religious ceremonial, with the blessing of the Pope and the blessing of the King, is a circumstance which colours, though it can scarcely be said to increase, the wonder.

Lord B\*\*\*\*\*, in a couple of volumes, paints

the picture and illustrates the morals of Naples—in a style which recent observation has prepared us to receive with more confidence than we should have given on merely inferential or secondhand knowledge—and at a time when Naples is the popular topic we shall consult the reader's interest by giving rather copious extracts from these gossiping and agreeable volumes,—avoiding as much as may be mere politics, and taking sparingly from the pages devoted to talk on public monuments and historical events. We begin with a vivid sketch of the Toledo.—

"The rumble of carts and carriages of every description, which with the greatest velocity and frightful shouts cut through the crowds of people every moment, the running, struggling, pushing, and fighting, form the most extraordinary picture that can be seen in Europe. It has been computed, that at every moment of the day, more than fifty thousand persons may be found in the Toledo, with above fifteen hundred vehicles of various kinds; coachmen, cartmen, muleteers, and pedestrians, all contributing to the incessant din; some swearing, some screaming, some singing, some holding forth on the new opera, others on the last lottery, and all talking even more with their hands than with their tongues. Even amidst this throng of passengers, everything which can be done, under the open canopy of heaven, is going forward in this busy street. The shoemaker, the tailor and the joiner, are all there at work; the writer sits at his desk, and his employers stand beside him, dictating with the utmost gravity the secrets of their hearts, which they are unable themselves to indite; on one side, a begging monk is preaching from a stone post, with the voice of a Stentor, threatening perdition to all who neglect to give him alms; further on a decrepit old woman is screaming out a hymn, as a penance, whilst her voice is drowned in that of a quack doctor, recommending his wares. Jugglers play their tricks—gamblers shout out the number of the game they are playing—females are stuffing mattresses, cleaning vegetables, plucking poultry, and scouring pans, all in the open way. Some people are roasting before large fires, some are boiling and frying, some are buying, some are selling, some are fighting, some are kissing children—these, in the public eye, are openly whipped, and combed, and dressed, and everything but washed. Close to a hissing frying-pan of dainty fresh anchovies, a man is reading aloud, with all the vivacity and gestures of an actor, the verses of Ariosto; and a dirty-looking monk whiningly implores the passers-by to bestow a *gran* to purchase masses for the souls of the wretches in hell fire. I escape from them as rapidly as possible, but yet must needs pause to listen to the strange looking peasants from the Abruzzi, who are playing their mournful bagpipes under a statue of the Holy Virgin. We had scarcely lost the sound of the bagpipe, when we heard the lively sounds of the gay tarantella, to which two Sicilian damsels were dancing, as if insensible to the shouts of the water-seller, who almost deafened us with his clamour. The water is iced, and we find it excellent, though we only pay the smallest possible coin for it. Having satisfied our own thirst, we are not surprised at the eagerness with which we see half-a-dozen ragged urchins fighting for a piece of water-melon, nearly as big as themselves. But they are quickly put to flight by the approach of a procession of a holy brotherhood, most frightfully disguised, who are bearing the corpse of an associate, in its coffin upon their shoulders, to be interred. These have scarcely passed, till Punch and his travelling theatre obstructs the way; every instant you are met by a priest in black garments, or a monk in a frock and cowl, and nuns of charity glide softly through the crowd, their sombre dress contrasting strangely with the elegant ladies, whose French fashions are made Italian by the gaiety of the colours they have adopted, to please their national taste. But suddenly a little bell is heard, and a priest, followed by incense bearers, appears, carrying the host to the dying. All the wild clamour and movement of that busy street are hushed in an instant, and that passionate, struggling, eager crowd, kneels, as by one impulse, before this symbol of the Divinity. Scarcely has it passed by, when the whirl again commences, and

if this pause of seeming adoration touched the hearts of any of the crowd, even for an instant, it leaves no trace behind; for all resume, as before, their disputes, their occupations, or their bargains. Not the least busy of the motley crowd are the pickpockets, a class which abounds in Naples, and with which few men venture to interfere, especially since an assassination which occurred in the Toledo a few years ago. Two strangers, Americans, it was said, having almost daily suffered the loss of a pocket-handkerchief during their residence in Naples, resolved to bring the thieves to justice. They agreed, in order to effect this object, that one of them should walk along the street of the Toledo with his handkerchief partly hanging from his pocket; whilst the other, a few paces behind, followed him to keep watch. Only a short time elapsed, ere a thief commenced his operations; but scarcely had he secured the prize, ere the second gentleman rushed forward, and seized him by the collar. The next instant a knife was plunged in the body of the American by another of the gang, who, with the prisoner, readily effected his escape, whilst the stranger fell dead to the ground."

We have ourselves heard stories like this tale of the Americans: for the lazzaroni are as vindictive as they are cowardly, and the only fear they have of a street row is that of being beaten. Our common sailors splash them about their own streets and quays like water; and they are very submissive under a strong hand. Santa Lucia, the quarter of the fishermen, lies close against the Chiaga and the Villa Reale—the West End of Naples. The transition from the lowest to the highest class is therefore easy; and our readers will desire to hear something of the people in whose behalf the political waters of Europe are now being stirred—it may be into tempest. We will consequently mount a step higher in the scale of Neapolitan society:—

"No people in the world surpass the Neapolitans in quickness of comprehension, keen wit, and vivid imagination; but untrained, or ill-directed, these faculties are made subservient to intrigue, frivolity, deceit, and superstition. The upper and middle classes derive all their little knowledge from French literature. Modern Italian authors are the objects of their ridicule and contempt; and the profound thinkers of England and Germany are beyond their comprehension. Music alone obtains universal encouragement, and the national taste being here left entirely without restraint, the love of this charming art has become a perfect passion with the Neapolitans. The beauties of nature, the luxurious softness of the climate, the volatile gaiety, and wild feelings of this Southern people, all by turn find a voice in the works of their composers, most widely differing from the learned productions of German musicians, who unjustly condemn the music of a people, with whose tastes, and habits, and passions they are unable to sympathize. Music is cultivated in countless academies. The whole people participates in the triumph of a composer, or of a favourite singer. The Opera is the resort of all the best society in Naples. Opera-boxes replace the luxury of a drawing-room to the Neapolitan ladies; indeed, in the theatre of San Carlos, they are really used as reception-rooms. Visits are paid there; there eating, drinking, flirting, conversation, and card-playing go on in a little room behind, during great part of the evening, and these amusements are only interrupted when some favourite performer is on the stage, or some beautiful passage of the music demands attention. During such a pause you might hear a fly hum amongst an audience of five thousand people; so profound is the silence, and so deep the appreciation of high art. The listeners to an opera care nothing for the story nor the spectacle; they have heard and seen them fifty times; but they luxuriate in the best parts of the music; it is their passion and their delight, and they pay the highest honours to its professors. But in all other arts, especially in mechanics, the Neapolitans are sadly deficient. They possess neither the commonest knowledge nor the most ordinary instruments; commerce, manufactures, and the military service are all in the hands of foreigners. Agriculture is equally neglected. We hear of no experimental farmers or capitalists endeavouring, by a large expenditure, to

multiply the productions of the soil. The lands of the nobility are chiefly managed by agents, who enrich themselves at the expense of their masters."

A carriage in the streets, a box at San Carlo, are the two things which every lady must have in Naples, and which are enough to make her perfectly happy. How some of the ladies get them is often a mystery,—a mystery the parent of much social scandal. Our observer says, in opening this delicate chapter of manners,—

"How their fine clothes and their tickets, and carriages for the theatre are procured with their small incomes, would frequently be a mystery, were it not well known that husbands permit their wives to accept such indulgences from their male acquaintance, or lovers, when they are either unwilling or unable to pay for them themselves. When a girl is not married at thirteen or fourteen years of age, which now happens less frequently than formerly, she rarely fails to have a lover, when in northern countries she would be considered still a child; and the tender interest of such a connexion entirely engrosses her young mind, and all thought of further education is at an end, at the very time when its influence is the most required. After marriage, no idea of rendering home comfortable or agreeable to their husbands ever enters the minds of the women; they seem rarely to have a sense that any duties are attached to the union they have formed. Utterly ignorant of domestic concerns, as well as of the affairs of life, the young wife too often finds that her influence over the affections of her husband is of short duration. It rarely survives the birth of her first child. Neglected and betrayed, and without principles to direct her course, or check the fiery passions of her nature, it can scarcely be wondered at, that a young creature, under such circumstances, listens to the advances of the first lover that pleases her fancy; and the solid happiness of her life is destroyed for ever. Her mind, engrossed by passion, her children, if she has the misfortune to have a family, are neglected and left to the care of some wretched servant, who, the confidante of her mistress's shame, however abandoned or dishonest she may be, can neither be reproved nor dismissed; the household falls into disorder, and by degrees, as the woman thus lost advances in years, she becomes callous to the stings of conscience, or the language of reproach, and pursues her course without scruple or shame."

The same tale is continued into another phase, also full of interest to chivalric people who are speculating on a new war for the liberties of the south Italians.—

"From the cradle to the grave, the women may be said to think of no to-morrow. The pleasure of the day, and the gratification of some momentary passion, are their sole pursuits. Their modes of thinking are totally different from the virtuous females of northern countries; and yielding to the influence of every transitory impulse, which with them is a passion, they are utterly ignorant of all those feelings of delicacy and scruples of innocence and shame, which spring from righteous principles and native modesty. Even the chaste are without those sentiments of truth and dignified virtue which awaken respect. The injured wife will breathe her sorrows to her washerwoman or her cook, with the same trusting confidence that she relates them to her friends; for though their position may be different, education has made little distinction between her and her menials. Though decked in fine clothes, and able, perhaps, to sing or play, it is too often the case that she remains as essentially vulgar in mind and conduct as the washerwoman she chooses as her confidante. Divorce being impossible, husbands, to save their own honour, are externally polite; and with such a sanction, society receives the most corrupted women, without questioning the character of her who has not too openly infringed its laws. Thus vice glides on unpunished and unshrinking to old age, when—if remorse is at length awakened by superstition—it benefits no other human being but the priests, from whom it seeks to purchase consolation and absolution."

Then we arrive at another part of the social machinery—the priest. The topic is extremely delicate, and requires for an English audience

more suppressions than an Italian can well understand. In London we cannot treat these social topics with the freedom of Boccaccio. But some part of the truth may be told, and the chief facts which strike an observer may be suggested—though scarcely without offence. Naples contains, we are assured, twenty thousand priests and monks: men taken from all ranks of the population, many of them unable to read and few of them educated, all southern in blood and condemned to a celibate life. Our author says:—

"Their power over the women is immense, and it is well known that they disapprove and speedily put a stop to all society or amusement which in the smallest degree interferes with it; though it should seem they make little use of their almost boundless influence to put any restraint on the corruption of female morals, but on the contrary, are too well known to take advantage of their position, to increase the evil in every class."

As an example of this influence we give the following story, the truth of which no Neapolitan would pretend to doubt, so far at least as appearance and likelihood are concerned:—

"In a village in the province of Lecco, in the very base of the foot of Italy, and consequently far removed from the Capital; more than twenty years ago, a young man so won the good graces of a monk, that he undertook to instruct him in reading and writing, and made many promises of aiding him in his future progress through life. Time passed on, and as a step towards his advancement, he persuaded him it was absolutely necessary for him to marry; and finally, to secure his happiness, presented him to a pretty girl, whom he advised him to make his wife. Well pleased with the maiden, the youth agreed to all his friend advised, and accepted his services to arrange the match. To ensure him the means of maintaining a family, the monk then offered to lend him twenty piastres to set his wife up in a little shop in the village; and as he had taught him to write his name, he required him, just by way of an exercise, to put his signature to a receipt for the amount of the loan. The poor fellow, with blind confidence, did all that was required of him by so kind a friend. He wrote his name, he married the maiden, and he opened a shop. A fortnight passed, and he observed that the monk's visits were very frequent at his house; suspicions of an unpleasant nature were excited in the young man's mind, and a dispute was the consequence, between him and his patron. Two days afterwards, he was arrested by the command of the monk, and hurried away from his young wife, and the country where he was born, under a guard to Naples, for his debt of twenty piastres. I have been assured that it is a fact, that he remained for twenty years shut up in the horrible prison in the Vicaria, which a modern writer observes, appears constructed for the purpose of torturing, as well as confining the wretched beings whose luckless destiny brings them within its walls. According to the established law, a creditor is obliged to maintain his debtor; and thirty carlines, or about ten shillings a month, did the monk continue to pay for twenty years, for the support of his captive victim, whilst the wife, released from the jealousy of her husband, prospered under his protection. At length the guardian of the gaols, whose duty it is to call over the names of the prisoners at stated times, astonished to find the name of this unfortunate being was ever on the list, inquired of him the cause of his captivity. When he learnt that his debt was of so small an amount, yet one which he was utterly unable to pay, he promised to state his case to the King. Unless the money was paid, nothing but the royal command could restore him to liberty. Happily, this merciful interference prevailed, and the captive was at length released. But old in heart and broken in spirit, he had no desire to return again to his native country, or to reclaim the wife by whom he had been so fatally abused."

In illustration of an entirely different argument—namely, of the mode of death punishment in Naples—we have a story which may be quoted here as a companion to the foregoing,



illustrating, as it does, the same set of social facts:—

"The story of his crime was somewhat extraordinary; and though now condemned to expiate it on the scaffold, it would have made him a hero in ancient days. Cola Calzato was the son of the proprietor of a vineyard in Calabria. In early youth he was remarkable for his imaginative and affectionate disposition, and had formed a romantic attachment to Raffaele Monzi, one of his boyish companions. A long separation, as they grew to manhood, seemed only to strengthen their friendship. Raffaele had become a soldier, and soon after his return home married a young girl who was a distant relative of his friend Cola. He had been married several years, when he began to suspect that he was no longer the object of his wife's attachment. He watched her, and had soon good reason to be convinced that he was betrayed by a certain Fra Bartolomeo, of the order of the Capucines, who was alike the confessor of himself and his faithless wife. The poor fellow long kept this painful discovery secret, but at last the weight of his sorrow became insupportable, and he sought relief by confiding it to his friend. 'I will revenge you,' was Cola's reply; 'you may rely upon me;' and not another word was exchanged between them on the subject. The following night Raffaele set off on a journey to Reggio, and left his wife for several days. Cola, the brave Calabrian, kept watch after his departure; and when, on the following morning, the priest appeared upon the threshold of his friend's house, where he had passed the night, he shot him dead upon the spot. The dead body was found with Cola standing quietly beside it; he was arrested, bound, carried to Naples, and finally condemned. By the law of Naples it is necessary that a criminal should confess before he is condemned to death. Cola had confessed, and yet his sufferings in the horrible dungeons of the Vicaria were prolonged for four years. Raffaele was never more seen, and his wife was dead before Cola was brought to execution. With a joyful expression the unfortunate prisoner ascended the scaffold, and calmly looked around upon the assembled multitude. The two Dominicans, to whom he had recently confessed, for he would not suffer a Capucine to approach him, assisted him up the steps, and to place his head upon the block. The cord was loosened—the flashing iron fell—and the head was severed from the body. In an instant the axe was cleaned, the head concealed in a sack, and the executioner disappeared. The guillotine was with the utmost celerity removed, and the whole awful scene was concluded. All that remained was a little drop of blood upon the freshly-scattered sand, in which women and children of the lower order eagerly dipped rags and handkerchiefs, to be used as amulets against sickness or ill-luck. No one ever heard a word uttered against Fra Bartolomeo, whose vice had been the cause of such misfortunes; but many feel in Naples, though none dare to express it, the baneful influence produced in families, and on society at large, by a countless multitude of men, condemned by the church to celibacy, and yet brought into constant association with women, by the duties of their holy profession."

Where such is the outward and visible course of law, it were too much to expect the interiors to exhibit home aspects such as we find in England. The princess lets lodgings, the duke deals in curiosities:—

"Many of the nobility make a regular trade of letting lodgings. One foreign family is accommodated by a Prince. To another a Count has the politeness to cede his first-floor, ready furnished; and we were one morning alarmed by the entrance of a chasseur in livery, with a sword and an enormous cocked hat and feathers, into our drawing-room, to assure us that his mistress, the Marchioness —, was most eager to make an arrangement to let her house for two-thirds of the price she had asked to a family of our acquaintance. When she had previously shown us the apartment, we took her for the housekeeper. Yet the Marchioness kept her carriage, and so do many others, who are said to live on macaroni, and spare diet, in order to make this display. If a family wishes to hire a good pianoforte, it can be had, even from a Duchess, for a sufficient price; and one of the Royal Princes condescends to permit wine to be

sold at his gate, whilst his palace is almost entirely occupied by his friends, or, in plainer language, his creditors. A Princess, who strains every point to go to court in her own carriage, to kiss the Queen's hand, probably maintains her family for 8*d.* a day, and never invites a friend to eat or drink within her doors. But it must not therefore be supposed, that they are economical on principle, or that they fail to enjoy the pleasures of life. On the contrary, it is one of the most engrossing objects of their pursuit, and almost every means is resorted to, to obtain them, except honest labour."

The ladies lounge, the gentlemen play:—

"The parties at the houses of the nobility are little more than private gambling tables. There is no attention shown by the host to his guests—no conversation. All press round the faro table—lose or win, and take their departure, without being noticed by any one. The only attraction which such assemblies can have for a foreigner, is the opportunity they afford him of observing the wild ebullitions of passion which, at these games of hazard, frequently end in savage and bloody scenes, although the Neapolitan nobility have, in general, no very delicate sense of honour."

If we pass from society to survey the state of Letters or of Art, we shall find the whole land barren. A friend of ours drove to the great library. "What have you to show?" he said to his companion, inwardly thinking of the lost books of Livy and the missing Republic of Plato. "Ha," answered the Neapolitan guide, "a wonderful echo." He took two folios, a Diodorus and a Chrysostom, and beat them smartly against each other. "Listen," said he, "the echo is repeated no less than thirty-two times. Bravo!" Yes; bravo! It was quite true; and any one who had the patience might have counted the babble. The Neapolitan was more right than he suspected. He had given the best illustration of Neapolitan letters. It is all echo, or it is nothing. Beat two old books together in the great deserted library, and the noise will repeat itself many times. No other sound will be heard within the dreary walls from which the great dead look down. Naples has no literature—not even a press.—

"The king and his clerical advisers, aware of the influence of the press, have taken care to shackle it in such a manner, that neither the errors or faults of the government, nor the crimes of individuals, nay, not even judicial proceedings, are allowed to be made known to the public, and subjected to their judgment. Everything is done in secret. The most flagrant enormities are committed under the veil of mystery, from which, should a word of truth escape, it is stifled as quickly as possible. The severity of the censorship is sufficient to account for the entire want of a modern national literature in Naples. Every writer, from the historian to the novelist, who dares to proclaim the secret of public abuses, or to expose the vices of the priesthood, who pervert the best institutions of the country, in order to corrupt the morals and perpetuate the slavery of their disciples—every writer who ventures to approach the truth, either in politics or history, or religion, is immediately imprisoned, and his work seized, and forbidden to be read, under pain of heavy penalties."

The obstacles in the way of publication in Naples, even were it desirable to publish anything in a city without readers, are next to insurmountable. As our author tells us:—

"The writer of the smallest pamphlet on the most harmless subject, has to pass through a perfect labyrinth of difficulties before he can bring his work to the press. Revisions and permits without number must be obtained. The first step is a petition from the author to a certain Junta, to appoint a revisor of his book. Then follows a letter of the Secretary to the government revisor; next comes the criticism of the work by the revisor, in which he must assure the Censorship, that he has carefully perused the manuscript, and has discovered nothing in it either contrary to the prescriptions of the Holy Church, or to the sovereign, and conclude with a compliment to the author. From all which, he draws the conclusion that the book may have the honour of being printed,

if their Reverend Excellences (the Censors) have no objection. In answer to this, there appears an answer from the President of the Junta for public instruction, who, in consideration of the petition—in consideration of the favourable revision—in consideration of the learning, &c. &c., gives permission that the said manuscript shall be printed. But the affair is not yet ended. A second permission must be obtained, after it is printed, before it can be published, as the King's revisor must distinctly ascertain that the manuscript and the printed work are precisely the same. A German schoolmaster, established at Naples some years ago, wrote some work on grammar, which he wished to publish. For weeks he was sent from one public office to another, in quest of the necessary permission, till at last, after much fatigue, trouble, and loss of time, he was informed that his application was useless, as no work on education was allowed to be published, unless written by priests!"

Hence such writers as Naples produces—and on a soil so prolific in genius writers will spring up, like oaks self-sown,—are obliged to fly to foreign states, and to bear the curse of their native land upon their names. Men like Scialoja and Mancini find their audiences in Piedmont, and among foreign readers—not in Naples. Artists, though less hated by the Government, being less dangerous in the workings of their craft, are scarcely less unfortunate than the men of letters. We read:—

"There is a Royal Academy of Art in Naples, under the direction of a Signor W—; but so imperfect is the instruction there given, and so great the licence permitted to exist amongst the pupils, that we heard more than one distinguished artist speak with horror and detestation of the idea of sending their sons to pursue their studies in a place where little, except evil, could be learnt. There is likewise an annual exhibition of pictures, where works of some merit are occasionally to be met with; but it cannot be wondered at that they are rare, when it is known that the king not only assumes the right of selecting every picture for himself, which pleases his taste, but also fixes the price he has to pay for them. This rarely amounts to half their real worth; and more frequently falls far beneath such a miserable remuneration."

A penalty,—of which we have an example furnished,—awaits the hardy fellow who dares to refuse the royal purchaser's offer:—

"At length, at a recent exhibition, a young artist, whose name we shall suppress, a man of calm and gentle character, from whom no one expected an act of such audacity, refused to submit to the dictates of royalty. He had painted a picture of the death of Socrates, which excited universal admiration in the city, and the price he expected for it was considerable. But for his misfortune it pleased the king as well as the public, and he was speedily informed it was selected for the palace, and that he would be paid a sum for it, which did not amount to one third of what was considered its real value. He immediately signified his discontent, but he obtained no answer. After a brief lapse of time, he waited on the minister in person, and was then informed that his picture already occupied a distinguished place on the walls of the royal residence. The painter, unshaken in his resolution, still insisted on its being returned to him unless he was paid by his Majesty the same price which he could obtain from another purchaser. The minister, probably astonished by such unusual audacity, replied, that if this were his final decision, he must signify it in writing, as he should otherwise refuse to carry such a message to his royal master. The artist, to the surprise of all present, without hesitation took a pen in hand, and wrote:—'I refuse to sell my picture for one-third of its value,—and demand that it be returned to me.'—All hope of rising in his profession was necessarily destroyed by such an act, and he was obliged, immediately afterwards, to quit the country. Though all admired, none have since dared to imitate his conduct."

We have dwelt long enough on these details. Naples to the mere loungers, the mere artist, is a terrestrial Paradise. The flowers and fruits of the south,—the air all brightness, the

sea all calm,—are about him in his walks and rides. When he descends from nature to man!—but why recall the heart-ache and the soul-sickness? The impression, on the whole, received from these notes on the gayest capital of the world, are sad and mournful. The picture is bright with colour, but dark with ignorance and vice.—On closing the volumes, we are almost disposed to say of Naples, in the words which Swift applied to Montague—"It is blessed with every gift of heaven, except virtue!"

*Handbook of Zoology.* By J. Van der Hoeven. Translated from the Dutch by the Rev. William Clark, M.D. Vol. I. Longman & Co.

THE publication of this work is suggestive of thought on the state of cultivation of the Natural History sciences in Great Britain. Here we have the work of a Professor of Zoology in a Dutch University translated not by a Professor of Zoology in Cambridge, for we have no such Chair in Oxford or Cambridge, but by a Professor of Anatomy, who is at the same time a clergyman of the Church of England. It is a strange thing that there should be no Chair of Zoology in our English Universities, and that the only approach to it should be a Chair of Anatomy, which is held by a clergyman. At the same time, the publication of this very work is a hopeful sign. Prof. Clark says:—

"The University of Cambridge a few years ago directed in a more marked manner the attention of our students to the Moral and Natural Sciences by proposing honorary distinctions to those who might excel in certain departments of those sciences respectively, and by requiring proof of satisfactory attention to some one at least of such departments on the part of all candidates for the degree of Bachelor of Arts who were not aspirants for mathematical honours. Amongst the departments of Natural Science Comparative Anatomy and Physiology were indicated, with special regard (as is presumed) to Zoology. It thus became a part of my office to place within reach of our students the best assistance I could recommend for their studies in this direction."

It is to be hoped that this will be the commencement of an earnest study of Zoology in the University of Cambridge, which may result in the permanent establishment of Zoology as a branch of University education.

Although neglected in our Universities, colleges, and systems of education, the science of Zoology has many ardent cultivators in Great Britain. Her tradesmen, merchants, and professional men have, against all odds, maintained our national honour in this science. The Government patronage, also, of the British Museum has given us an unrivalled collection of stuffed animals, and the Zoological Society an equally extensive exhibition of living ones. With this strongly expressed tendency to cultivate Zoology, we yet have no good systematic introduction to the science. We are, therefore, not surprised to find one of the numerous manuals in the Continental languages introduced to English readers. Whether, on the whole, the Dutch Professor's book was the best to select we shall not discuss. It is, at any rate, a very extensive work, and its translator anticipates that, "from its scientific value and the interest of its historical and other notices, as well as from the continuous references to the works of the original discoverers, it will secure for itself beyond the walls of Universities a reception not unworthy of its author's great name." Prof. Clark also states that he has the author's permission to "enrich the English translation with numerous references to works too recent for notice in his own second edition." Under these circumstances, the public, we think,

had a right to expect to find this volume in a correct expression of the present state of Zoology, and a work truly *au niveau du siècle*. It is true that the first volume contains only the Invertebrate animals,—that it is precisely in this department that progress has been greatest, and that any deficiency in this department may be more than compensated by the completeness of the rest. We must, however, confess to considerable disappointment in the introductory and earlier parts of this volume. In the Introduction is a chapter on the distinctions between plants and animals, in which the exploded notion of man and the lower animals living on earth is seriously discussed, and the great physiological distinctions are barely alluded to. In the chapter on Animal Tissues no reference is made to the labours or the great work of Kölliker, which has been admirably translated into English. In speaking of the origin of the tissues the author says, "Much had been already effected by scattered observations, but to Schwann is the distinction due of having established the original cellular structure of the different tissues, and at the same time the great similarity between the microscopic structure of plants and animals, of which Dutrochet and Raspail had already a general notion." But surely the author ought to have stated here that Schleiden's researches on the cell-structure of plants induced Schwann to undertake those investigations which resulted in his discovery of the same laws of cell-growth in animals as Schleiden had discovered in plants.—We pass, however, from the Introduction to the substance of the work. Here we are at once met with the group of Infusories. No explanation is given as to why they are placed first, and the Sponges, which are sometimes placed lowest in the scale, are not even mentioned. Although Professor Van der Hoeven has ventured so far as to differ from Ehrenberg as to separate the wheel animalcules from this class, he has retained a large number of forms which are now universally regarded as plants. To say nothing of many of the forms of Monadina, he has retained the whole of the family of Volvocina. Although the editor has given a reference to a paper by Cohn on this subject, the more important contributions of Busk and Williamson, in this country, have been entirely overlooked. Leaving the Infusories, we pass on to the Polyps, and here the same lack of appreciation of what has been done by recent systematists meets us. It is now generally admitted that the class of Bryozoa should be placed with the Mollusca; or if not there, that at any rate they are distinct from the class of Polyps. Again, the adoption of Ehrenberg's name, Bryozoa, for this class of animals is a mistake, as they had been previously distinguished by our countryman, J. V. Thompson, under the name of Polyzoa. Of these animals but a very brief account is given, and neither author nor editor refers to the beautiful and complete catalogue, with descriptions, of all the species contained in the British Museum, by Prof. Busk. The British freshwater forms of these interesting animals have been accurately studied and described by Prof. Allman; but not a reference is made to his various papers on the subject. We are aware that these criticisms would be out of place if this work were a translation of the second edition published in 1846; but the work professes to have been revised by the author, and brought up to the time by the editor, and such omissions as we have mentioned above ought not to have occurred. We do not say that these defects in the description of the first two classes occur in the remainder of the work. Were they alone, however, they are a serious drawback to its usefulness. At the

same time, we must acknowledge that we have no systematic work in our language that deals with the subject so accurately and extensively as this book, and with all the defects we have observed, and even many more, it would yet be the most valuable extant work on systematic zoology that could be placed in the hands of the English student. The present volume embraces the whole of the Invertebrate animals, including the great family of Insects and the Mollusca. It is illustrated with fifteen plates, and has an alphabetical Index of the Latin generic names.

#### CHRISTMAS GIFT-BOOKS.

*The Poets of the Nineteenth Century.* Selected and Edited by the Rev. Robert Aris Willmott, Incumbent of Bearwood. Illustrated with 100 Engravings, drawn by eminent Artists, and engraved by the Brothers Dalziel. (Routledge & Co.)—This is a gorgeous book, bound in blue and gold,—littered with gilding, and all a-bloom with the colour of the sky. It is printed on cream-coloured paper, thick, glossy and soft, and is altogether a wonder and delight. In poetry, the editor inclines to the quiet, contemplative Goldsmith school, and rather eschews the passions and raptures of the modern metaphysical idealists. To use the words of Mr. Willmott,—

"The volume embraces a period of about eighty-five years, for the first canto of the 'Minstrel' appeared in 1771; Beattie survived Cowper only three years; while Percy, exchanging the friendship of Goldsmith for that of Scott, lived into the eleventh year of this century. The dates of these poets might seem to exclude them from our calendar; but, in truth, the fancy of the present age was largely inspired and moulded by the past; and the sentiment of the 'Minstrel,' the naturalness of the 'Task,' and the simplicity of the 'Reliques,' very strikingly reappear in Campbell, Wordsworth, and Scott. Nor has the embellished landscape of Darwin been without imitators; while the footprints of Rogers are easily traced in the trim garden-paths of Hayley. One member of the classic band will be less familiar to general readers: I allude to Professor Crowe, whose descriptive poem is written with fine taste, and in choice numbers. The traveller, walking from Charmouth to Lyme, discovers Lewesdon Hill on the right hand, and forming one of the boundaries to a rich vale chequered by enclosures."

We cannot, before proceeding to the artistic merit of the work, forbear to notice the editor's pleasant sketch of the homes of Miss Mitford and Bowles.—

"One name in the tuneful sisterhood has a home-interest for me. It seems but yesterday that the shutters were shut in 'Our Village,' and Mary Russell Mitford went from amongst us. While turning over the leaves of this book, I have thought of the kindly welcome with which she would have greeted the illustration of her own 'Rienzi,' if I had taken it to her on one of these soft autumn days which she loved so much, and when her familiar lanes and dingles wear their sweetest colours. She had compared her old abode to a bird-cage that might be laid on a shelf, or hung upon a tree; and her latest dwelling was hardly less odd, or dwarfish. But there, also, she had a cool retreat out-of-doors, in the shade of her garden, and I see her sitting in it now with table and book; constant to all her little heresies of taste; reading the interminable Richardson every year, preferring wood-embers to the fairest moonbeams that ever lighted lovers, and panging the nightingale's song, if accompanied by the moan of the pigeon. But the Brotherhood has names, also, to be remembered by me with very sincere regard. When I read the description of the dying Adam by James Montgomery,—a passage exquisite in conception, imagery, and language,—the author is before me as I saw him in my early youth. Lisle Bowles is another name to be marked with a white stone. A delightful spot was Breamhill,—indeed, is still,—with the quaint garden, and the swans, Snowdrop and Lily, sailing up to the parlour window to inquire after their dinner, and Peter the hawk, and

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the Vicar holding his watch to his ear, to make sure that he had not grown deaf since breakfast. Southey visited the Parsonage when the loveable old man was in his seventy-third year, and presented to the eye of his friend the most entertaining mixture that could be of untidiness, simplicity, benevolence, timidity, and good nature; but nobody smiled at his oddities more heartily than the owner. The poetical merits of Bowles are great. His sonnets delighted Coleridge, and even Byron acknowledged the excellence of the 'Missionary.'

With a catholic taste not usual in poetical partizans, Mr. Willmott has chosen specimens from Miss Tighe, Mrs. Hemans, Hannah More, Mrs. Radcliffe, Mrs. Barbauld, and Charlotte Smith. He does justice to Hogg's air-tints in Kilmeny, most beautiful of fairy fancies,—to Præd's grace and wit,—and does not fail to bring the history of Poetry down to our days, so as to include specimens of Mr. Allingham's tenderness, Mr. Massey's pathos, and Dr. MacKay's metrical aptitude. We have even some of Mr. Browning's latest *tour de force*, and Sir E. B. Bulwer's elegancies. His notes, too, are curious; for he tells us that Hood's "Elm Tree" grew at Ham,—that Keats wrote his 'Ode to a Nightingale' the year Coleridge met him at Highgate and prophesied his death. It is a wide mind that can appreciate at once Darwin's smoothness and Tennyson's labyrinth of melody, Keble's sanctity and Croly's scholarly declamation.

The illustrations of this book are by Messrs. Foster, Harvey, Gilbert, Duncan, Harding, Dalziel, Weir, Corbould, Tenniel, Dodgson, and Millais. Among these, beautiful as they all are, without one exception, (though Mr. Godwin is rather mannered, and inclined to affectation,) Mr. B. Foster stands pre-eminent. In delicate variety, tenderness, and distance, his works have become a marvel of truth, poetry and skill. His illustration to Beattie, for instance, is beautiful in its crisp trees, its mountains receding, and its centre glow of sun. Mr. Harvey's Highland scenes are also charming, with their exulting deer and rambling headstrong streams that fret at every pebble. Mr. Gilbert is clever and adaptive in his design to illustrate Cowper's lines 'To my Mother's Picture';—the gardener Robin and the child in the cart are natural, but the mother is a mere nurse, not a lady, and the cart is too cumbersome and heavy. Mr. Weir is happy in his genteel cows which Hurdis sang of in verses which show the minute and loving observer. In the 'Friar of Orders Gray,' Mr. Tenniel has well caught the dramatic moment of discovery and wonder. He is a little hard and theatrical, but his result is successful, and he shows that he is careful, truthful, and in earnest. 'A Good Villager,' by Mr. Clayton, is rather conventional, and the good old man is evidently a dummy in an affecting position.

Mr. Godwin, in drawing Hannah More's 'Florio and Bellario,' has well caught the grace and quaintness of the buhl-and-lace age. His wigs, cocked-hats, and buckles are all placed right; but there is a want of expression. In Rogers's 'Old House,' Mr. Dodgson is happy in his mossy stones, ivied walls, and old bricks. If any man could illustrate Mr. Hawthorne's Seven Gables it is Mr. Dodgson. Mr. Brown's 'Castle of Chillon' is a caricature: from uncertain and misapplied power, the foolish old gravedigger and the insolent turnkey are dreadfully affected and ludicrous. Mr. Dalziel's 'Orphan Boy' is graceful and effective.

Mr. Millais' 'Farewell' from Byron's 'Dream' will attract attention. The Poet is a large-footed boy, in a cloak, with a ram's-wool collar, and the lady rather void of expression; still, the look of the large-footed boy is true, and there is a determination evident in the

artist that moves and convinces us. His other illustration is to Coleridge's 'Genevieve.' It is equally clever, wrong-headed, and wayward as the last.

*Rouman Anthology; or, Selections of Rouman Poetry, Ancient and Modern: being a Collection of the National Ballads of Moldavia and Wallachia.* By the Hon. Henry Stanley. (Hertford, Austin.)—This is a selection of Rouman poetry, ancient and modern, with an Appendix of translations, bound in a volume rich, and of as many colours as Benjamin's coat. The pages shine with green and gold and Byzantine knots and interlacings. Of the country, Mr. Stanley says:—

"The Principalities and their capitals lie a little off the beaten track, and the introduction of steamers on the Danube has diminished rather than increased the number of visitors to Bukarest and Yassy. Travellers by land were obliged to see something of the country, but now they hurry down to the Black Sea in a Lloyd's steamer; and, indeed, Bukarest possesses little to fill the pages of a guide-book, or to repay the traveller for the dusty journey from Giurgevo and back, if he has only two or three days to stay there. Bukarest has no works of Art, but it possesses public gardens perhaps equal to those of any capital in Europe, and is full of quaint old churches, having curious Byzantine paintings, but possessing no architectural interest, except for the ecclesiologist. It is the rural districts, however, and not the towns of Wallachia, that are so pleasing. In summer the climate is genial, and the soil of unequalled fertility. The Carpathian mountains, that border the plains, contain sites equal in beauty to any in the lower parts of the Alps. Many of these are occupied by monasteries; some of them of considerable antiquity and historical interest, such as Bistritza, Tismana, Curte d'Argish, Campu Lungu, Sinal, and Nemushty. From these hills the eye never wearies with looking over the rich expanse of corn lost beyond the horizon towards the Danube. These plains of corn-land are, in parts of the country where there is no water, unbroken by any habitation, for the peasants come from a distance with water in their carts, and after ploughing and sowing the land, leave it until the harvest is ripe."

"The people who sing of Hercules and the 'Splendid Captain' are lively, simple, and friendly, and not boorish, like the Servians. They are as hospitable as the Turks, and not so bigoted as the Greeks. They love their country, and minstrels are much patronized amongst them. The woodcuts, designed by Mr. Sulman, are of a high order of merit—very clear, fine, and well toned; the skies full of variety and the drawing well defined. These Moldavian ballads are thoroughly original, wild, and curious. A prince threatens a maiden with the fate of Mazeppa unless she give him a kiss. The horse is brought, and paws and snorts. She still refuses; and the generous prince marries the strong-minded woman. Biondinetta, the Venetian water-girl, walks down the Piazzetta. Titian meets her, and promises to paint her. The Doge offers to crown her in the Bucen-taur; Mocenigo offers to build her a palace of looking-glass; but she prefers Tonin, the gondolier, and passes on, laughing. The fables, too, are worthy of La Fontaine. The Swan preaches to the Crows, who are determined to visit the hole of the Fox, who has invited them to supper. New to poetry, too, is the story of the mason, who, to defeat a curse, builds his wife up in the wall of a church he is building. In several of the ballads the idea of plants growing from lovers' graves and interlacing is found just as it is in our own old song of 'Fair Margaret and Sweet William.' The print and gold, the red and azure, have been well lavished on an original and amusing book. The war that has blown over has done some good, if only in thus pleasantly making us acquainted with one of the Danubian Provinces.

*Records of Longevity: with an Introductory Discourse on Vital Statistics.* By Thomas Bailey. Darton & Co.

It is time that the gentlemen who furnish the corners of newspapers with what they call Remarkable Instances of Longevity should do what they have frequently been requested to do—favour us with something like evidence. More than half a century ago a respectable inhabitant of Salisbury, whose business it was to print, gave in an octavo volume an account of one thousand seven hundred and twelve individuals who had attained the age of a century and upwards. In a subsequent edition he modestly put in a claim to be considered scrupulous and truthful, on the ground of having omitted the case of a venerable individual whose death, at the age of 370 years, was attested by the high authority of a historiographer royal. Three centuries and a half were too much for his belief; but about such ages as 164, 173, or even 185, he had no hesitation. Yet, for no solitary case of all his 1,712 had he the slightest proof to offer, whether by way of the prosaic but obvious evidence of an entry in a parish register, or otherwise,—at least he offered none; and such was the faith for everything under three centuries of this gentleman whose business it was to print, that no distance of time or place, no vagueness in the story, no contradiction in the details, ever caused his hand to falter over the type-box. Lywarch Hên, who flourished in the twilight period of Cambrian history,—about the time of King Arthur, we believe,—was to him not a whit less acceptable than old Parr; nay, than a venerable fellow townsman, who had recorded his age in a jocular epitaph in a neighbouring churchyard. Mr. Bailey has met with the Salisbury printer's book, and having himself a taste—we are justified in saying a passion—for longevity, he has augmented the record until it reaches, at a guess, something like 4,000 cases. The Salisbury gentleman stopped at 185: his successor has admitted claims up to 207. On the other hand, to make up his 4,000, he has reduced the standard, and given us a pretty fair sprinkling of nonagenarians.

We have the highest respect for facts. Even of the same kind of facts, we are willing to admit that we cannot have too many. The wider the induction the surer the law. Mr. Bailey, in his Preface, asks himself—"What do we learn from the facts here recorded?" And he answers—"First, the important truth that human life is capable," &c. "of an extension to three times its present average duration." But he forgets that an indispensable condition is the proof that facts are facts; and this is precisely the point in which he breaks down. Like the Salisbury printer, and, indeed, like all his predecessors, Mr. Bailey leaves every instance of longevity which he has collected unsupported by evidence; and it is impossible to avoid remarking, that the cases recorded become far more startling as they recede into the obscurer periods of history, or into the remoter regions of Russia, or Hungary, or Asiatic Turkey, or the wilds of America;—that parish registers have apparently the effect of increasing mortality;—and that a conspicuous position in life, say that of a peer or eminent statesman, notwithstanding the care which such persons are enabled to bestow upon the preservation of their health, has ever been found inconsistent with extreme longevity. Rogers died the other day at 93. Cornaro, whom we always hear of as "a noble Venetian," died, it is said, in 1565, at the age according to some of 98,—according to De Thou upwards of a hundred; and no collection of the kind before us omits to make much of him. We doubt if the history of the

British peerage could produce many cases of the kind. Of one thing we are sure:—Mr. Bailey's 4,000 contain nothing to shake our doubt; for the celebrated instance of the old Countess of Desmond we dismiss, until the learned gentlemen who have exercised their ingenuity upon the subject shall have decided who she was, when she flourished, and whether her portrait—or the picture which has done duty as such for a century or two—be really her portrait, or the portrait of Rembrandt's mother.

It is, however, sometimes asked by the credulous, what interest any man can have in stating himself to be older than he is? In answer to this, it would, we think, be quite sufficient to state a few cases from the book before us. A large proportion of these patriarchs appear to have had annuities settled upon them by benevolent individuals in consideration merely of their great age. Bishops have honoured them with personal visits. Kings have caressed them, undeterred by their youthful disloyalty to some one of their ancestors. At p. 58 we have the case of a man "at Fladund, in Germany, who, at 99, did not appear to be more than 70." It is related of him that he walked sixty miles in two days to present a petition to the Bishop of Osnaburg; and as it is admitted that he looked younger than he was, we can only account for the Bishop's sudden veneration by assuming that he informed him that he was older than he looked. The Bishop granted his prayer; and let us see how his visitor afterwards fared:—

"He then entertained him many days in his palace, and bestowed upon him an entire suit of new clothes. He invited the old peasant to dine with him daily, and had his portrait painted by M. Tesel, painter to his highness. On the return of the old man he was conveyed the whole distance in one of the bishop's carriages, and had a pension settled on him for life."

To take a more celebrated instance. John Taylor, in his account of old Parr, published in 1635, and reprinted in the 'Harleian Miscellany,' thus describes the Earl of Arundel's patronage of that famous instance of longevity:

"The report of this aged man was certified to his Honour; who hearing of so remarkable a piece of antiquity, his lordship was pleased to see him, and in his inmate, noble, and Christian piety, he took him into his charitable tuition and protection, commanding that a litter and two horses—for the more easy carriage of a man so enfeebled and worn with age—be provided for him; also, that a daughter-in-law of his, named Lucy, should likewise attend him, and have a horse for her own riding with him; and to cheer up the old man and make him merry, there was an antic-faced fellow called Jack or John the Fool, with a high and mighty no-beard, that had also a horse for his carriage. These all were to be brought out of the country by easy journeys, the charges being allowed by his lordship, and likewise one of his Honour's own servants, named Brian Kelly, to ride on horseback with them, and to attend and defray all manner of reckonings and expenses,—all which was done accordingly."

Here was fame! and not unaccompanied, as the reader perceives, with more substantial rewards. Old folks were evidently at a premium in that age; and as the American showman perceived that there was a demand for a "Washington's nurse" long after time had swept away the generation to which such an individual must have belonged, and unscrupulously determined to supply the market, it is not, we hope, too uncharitable to believe that the requirements of other ages have been duly provided for, whether by the agency of a speculative middleman or by the ruder enterprise of individuals on their own account. The country clergyman who has read Cicero de Senectute at school, and imbibed a classical prejudice in favour of agricultural pursuits and their connexion with longevity,

naturally looks for an extreme case in his own parish, and we believe generally finds one. Human vanity, too, no less than human interest, takes various shapes. Many old persons are doubtless tempted to cheat Time's chequer of a notch; but there is a turning point where there is a strong temptation to be more than honest. When envy or admiration can no longer be excited, the veneration of our neighbours may be worth having. These are truths, and truths to which 'Records of Longevity' are, we fear, considerably indebted.

Few readers can be unacquainted with the almost invariable characteristics of these sacred personages. If the individuals are doubtful, the type is as old as Roman Literature. They cut single teeth, and frequently whole sets, at one hundred and twenty. They get up earlier in the morning, eat less food, drink more water, wear less clothes than any other persons. They court exposure to cold and rain, and take no medicines. If they accidentally chop a finger, the wound heals then and there, in the presence of witnesses. They reap many acres of corn, and dig deep trenches out of sheer bravado. Their eyesight is better to the last than other people's. They walk distances before breakfast that would knock up "us youth." If they happen to be sextons—as they often are—they make a dreadful boast of having twice buried the whole parish. They have lived under many kings, and sometimes cunningly contrive to be born near the end of one century that they may be able to brag of having lived in three centuries. They prepare proof of long memory by taking in early life a part, no matter how humble, in a public event. They marry and settle, and have families at an age which shows their longevity to be a premeditated thing. Finally, they do not, after all, die of old age as might be expected, but are stopped in full vigour by some untoward accident.

Seriously, it is time, in the interests of sound knowledge, to question the oldest and most respectable of these unauthenticated cases. We will not shrink from old Parr himself, whose countenance, more venerable than ever, adorns the title-page of this work. He died, we are told, at the age of 152. Dr. Harvey, the discoverer of the circulation of the blood, dissected his body, and left a curious account of the operation, to be met with in the *Philosophical Transactions* of the Royal Society. The appearances of the body, it seems to us, were those of a person less than one-half the alleged age,—confirming, as the dissector remarks, the testimony to his general health and strength, of one who knew him most intimately, and which the Doctor has recorded in the Latin language for the benefit of the learned and the curious. Of course, there is no register of Parr's baptism; but there are some registers of events in Parr's life which we think scarcely less important. He was a poor husbandman, and he married a young woman of his own station, by whom he had two children. It is admitted that, to make Parr's story true, he must have been 80 (some say 88) at the time of this first matrimonial venture. Again, even adopting Mr. Bailey's figures, Parr was known to have done penance for some acts of youthful gallantry, in Alderbury Church. There was, we presume, no getting over the date of this event. Well, if this did not take place when Parr was 105, it is allowed that he must have been mistaken in his own age. Once more, Parr having become a widower, with none of those golden guineas or broad acres which are sometimes known to prevail upon the human heart, marries another lady—a widow, it is true, but young enough to present him afterwards with a daughter—at the age, if he were not an old impostor, of 122. At this

folks wonder the more; but no one, from Harvey to our author, expresses a doubt. The following paragraph, which we extract from Mr. Bailey's book, is curious in its way, and requires no comment:—

"Mr. Robt. Chambers, in a curious and interesting chapter in the *Edinburgh Journal*, entitled 'Distant Ages connected by Individuals,' states, in 1847, 'There is living, in the vicinity of Aberdeen, a gentleman who can boast personal acquaintance with an individual who had seen and conversed with another who actually had been present at the battle of Flodden Field! Marvellous as this may appear, it is not the less true. The gentleman to whom allusion is made was personally acquainted with the celebrated Peter Garden, of Auchterless, who died in 1775, at the reputed age of 131, although there is reason to believe that he was several years older. Peter, in his younger days, was servant to Garden, of Troup, whom he accompanied on a journey through the north of England, where he saw and conversed with the famous Henry Jenkins, who died in 1670, at the age of 169. Jenkins was born in 1501, and was of course twelve years old at the period of the battle of Flodden Field; and on that memorable occasion bore arrows to an English nobleman, whom he served in the capacity of page. When we think of such things,' adds Mr. Chambers, 'the ordinary laws of nature seem to have undergone some partial relaxation; and the dust of ancient times almost becomes living flesh before our eyes.'"

Our readers are probably satisfied; but our eye has caught another remarkable instance. It is the case of Jonathan Hartop, of Aldborough, near Boroughbridge, Yorkshire, who died 1791, aged 138. This gentleman is said to have been acquainted with many great men; and here is a specimen of the kind of evidence offered in his favour:—

"Mr. Hartop was personally intimate with Milton, and shortly after the Restoration lent the poet fifty pounds, which the bard returned him, though not without difficulty, as his circumstances were at a very low ebb. Mr. Hartop would have declined receiving back the loan, but the pride of the poet would not allow him to accept of this offer, and he sent the money, accompanied with a somewhat indignant letter at the proposal, which document was found among the papers of the venerable patriarch after his decease."

Now, the names of Milton's friends are pretty well known. Many have obtained in his writings an imperishable record; but no biographer has ever discovered that he was intimate with Mr. Jonathan Hartop. As to the letter found among the venerable gentleman's papers in 1789, it was a valuable document—must have been carefully preserved, and would inevitably have been published by some zealous editor or admirer. We need not say that no such letter is known to have ever existed. Lastly, and we hope conclusively, 1660 was the year of the Restoration. Granting, therefore, to Mr. Jonathan Hartop the full age claimed for him, he must have been seven years old "shortly" before the time when he obliged the poet with the loan. The suspicions of compilers of these records are, however, not in the least aroused by this manifest and irreverent hoax. Even Mr. Mitford—Milton's latest editor—only takes exception to Easton, the first relater of the anecdote, as the writer of "a book of no authority."

We are far from denying the possibility of many of the cases recorded in this work. As in a field of turnips, the largest, we presume, would be found to be remarkably large,—so, as there is no day fixed for man to die, some men must be old, and the oldest, we presume, must be very old. We would acknowledge his mere name and age to be interesting facts; but there must be some evidence, and the evidence itself must be examined. Many years ago a venerable beggar with snowy hair used to be seen in the neighbourhood of Covent Garden. He laid claim to an enormous age, and, strange to tell,

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carried proof about him in the form of a certified copy of a parish register bearing his name. An inquiry, however, was at last instituted, and it was then ascertained that the certificate was of the register of baptism of his own father, whose christian name and surname were the same as his own. There is in the Painted Hall, Greenwich, a portrait bearing the inscription "Mr. Patrick Gibson, Purser, deceased 1831, aged 111." This was a case under episcopal, nay archiepiscopal patronage. When an engraving of the portrait was published, soon after his decease, some persons who had known Gibson ventured to express doubts. They were answered with corroborative facts. Mr. Gibson, they were told, was a *purser* on board the *Alcide* at the siege of Quebec,—commanded twenty men on that occasion, and was then, according to his defenders, near 40:—facts which, it was said, could be proved by the Admiralty Records. On reference, however, to the Admiralty Records it was found that he entered the navy only two years before as a *volunteer*, a position implying a young and inexperienced landsman, instead of a purser of 40. There were other inconsistencies in the statements [see *Athen.* Nos. 200 and 203]; but the patrons of this naval patriarch found new evidence. In a certain year Mr. Gibson had entertained in his cabin a certain number of persons in token of his having completed on that day an equal number of years. One of the guests was actually living. He published a letter, was angry with the sceptics, confident about the year, and only doubtful about the number of persons, as the cabin referred to would not contain the number mentioned. Here the controversy dropped. The doubters were unsatisfied; but the authorities hung up the portrait, and there it hangs to this hour.

A very simple test of the general truth of these stories has been suggested,—we think a good one. Let the records of Life Insurance tell us whether any man ever paid premiums up to 150, 130, or even 110 years. There are life offices which have been in active existence since the reign of Queen Anne. There are Scotch offices of equal antiquity. Can they tell us of such cases? The proposed test is in every way a fair one. The class who insure their lives are, as a rule, sober, quiet persons likely to live long. They are compelled to be accurate in the matter of age; for if they added a year to the truth they would have to pay for it in their premiums,—if they suppressed a year their policy might be disputed after long payment. They have, moreover, the highest inducement to continue an insurance once effected; for if they had paid premiums until 90 their policy would have become too valuable to be dropped under any circumstances. Will some actuary, then, tell us the age of the oldest insurer? We would willingly accept him as the oldest man of his generation. He could hardly be too garrulous for us. We would gladly give him all the space of these 4,000,—would be interested to know anything concerning him,—what he ate and drank, how he slept and lived. Such information might be useful; but we have in the present book and its author an instance of how little we can depend upon this kind of knowledge for the attainment of that long life which in his pages seems so cheap. Mr. Bailey has given, in his Introduction, a minute detail of his own habits of life—his hours of rest, his diet, and his exercise; and dozing over the many instances of longevity here recorded, it seemed to us that we had found a new kind of existence, in which early deaths were unknown or altogether exceptional,—and old age was an easy, pleasant burden, ready for the shoulders of all who were willing to receive it—a load growing lighter and lighter, till, like Bunyan's Pilgrim, we cast it

from us joyfully in sight of the river of eternal life. But the moment when he must shuffle off that burden is beyond man's foreseeing or delaying. Poor Mr. Bailey has died before we have been able to finish this review of his work. It was our duty to record his death, at the age of 72, in our columns of last week.

## MINOR MINSTRELS.

LEAF after leaf of Autumn minstrelsy continues to fall in our *Vallombrosa*, some tinged by the yellow mists, some wrinkled and blackened, others dry and ready for the fire, a few gilded and beautified by the tints they have caught from the sun. Happiest among these late singers of the season is Mr. Percy Vernon Gordon de Montgomery, who publishes a volume of *Hours of Sun and Shade: Reveries in Prose and Verse, and Translations from various European Languages.* (Groombridge.)—He has a grand list of subscribers, he has testimonials from a crowd of clergymen, minor minstrels, and local papers, and he promises to render his next publication "worthy the perusal of all intellectual minds." At present we must be satisfied with that promise. Some of his 'Hours,' however, are bright and warm, and full of elegant, though imitative, harmony. Mr. de Montgomery has a bee-like love of birds and flowers, and a young-lady-like love of stars. His verses, consequently, are wreaths and constellations; his world is a paradise of "lilled lakes," dew in white chalices, and fountains scattering pearls in the air. The "fountains are filling the air with crystalline jewels,"—"the lily-fringed fountains are flinging their pearls,"—"the lilled fountains fling large liquid pearls,"—and the author, who celebrates a rose that was gathered—

From Philomel's bower,  
O'er the gorgeous apartment  
Its fragrance to shower,

makes this original use of luscious language:—

A rosebud was drench'd with the silvery rain,  
And hung down its beautiful head,  
Shedding hyaline globules of glittering pearls  
Adown on its emerald bed;

—and so on, indulging for ever in raptures about "translucent garlands of fair diamonds,"—"crystal orbs in coronals,"—amaranths, red, green and blue,—until we are tired of the poetical ambrosia.

Sir Arthur Hallam Elton, in *Poems of Past Years* (Smith, Elder & Co.), seems to have collected the metrical productions of his youth. Many of the 'Poems' are chaste and tender. In some the writer's satirical spirit finds expression. Their chief merit consists in their freedom from morbid conceits and from the vicious originalities of exaggeration.

*The Golden Legend, a Tale of Lothbury: and other Poems*, edited by Plutus Junior, (Simpkin & Marshall), is a metrical history—in style somewhere between 'John Gilpin' and the 'Ancient Mariner'—of the Royal British Bank. It sets forth the contrivances of the directors and managers, the progress and the ruin of the Bank, in ballad fashion,—with what force a quotation shall show:—

Meek Humphrey Brown, a member too,  
Did brother John persuade;  
Clean seventy thousand sliak he drew,  
To help the Carrying trade!

Though last not least, a Welshman, Gwynne,  
His greediness bespeaks,  
Takes thirteen thousand odd of "tin,"  
For "tonsted cheese and leeks."

So, 'twixt the crew, these placemen five,  
With wants that knew no bounds;  
All on the Bank Deposits thrive,  
Clear six score thousand pounds!

And having sack'd the cash, we're told,  
Their whereabouts none find;  
The bags which lately held the gold,  
They only left behind.

The which is recapitulated in "the prose text" thus:—

"One Humphrey Brown, Member of Parliament, and Carrier to boot, taketh also seventy thousand pounds.

"One Gwynne, from ye Principallitie of Wales, borroweth thirteen thousand five hundred pounds from ye Bank.

"Altogether, ye five servants of ye Bank do take nigh one hundred and thirty thousand pounds. And having got ye monie, they do make away, only leaving the monie bags behind."

The gentlemen concerned will perhaps congratulate themselves upon the incapacity of the Lictor, who has undertaken to be their Beadle's whip. In the "other Poems" we failed to detect the presence of Satire.

*Scenes and Thoughts from History; with other Poems* (Hall & Co.), have been published by one who asks his reader to

Forgive those wild and wandering cries,  
Confessions of a wasted youth.

But he is not wild, and seldom wanders. On the contrary, his verse is composed with great care, and deals with such grave topics as might have pleased Pausanias. The Field of Grutli, the Battle of the Nile, the Discovery of Gromnica, the Foundation of Pennsylvania, the Occupation of Paris in 1814, are among the "Scenes from History." The "other Poems" are chiefly moral or religious, or addressed to ruins and primroses, and display none of the violence and passion proper to "confessions of a wasted youth." Really, this anonymous minstrel is by no means so unpleasant as, on his title-page, he threatens to be.

Mr. George Hickling has been induced by "his friends" to offer to "the public" *The Mystic Land, and other Poems* (Simpkin & Co.). Herein he tells of a journey he made through a realm in which, as he does not say, "pour every leaf-slid devilry." His story is suggestive of a nightmare affliction torturing one who has been surfeited with Queen Mab, the Revolt of Islam, and Paradise Lost. Indeed, Mr. Hickling appears to have a genuine admiration of the last-named epic. Were Byron to ask again, "Who reads Milton?" we might say at once, Mr. Hickling. He has a hell, and an "infernal crowd" invoked by the "chief of fiends" in these words:—

Ye gods of earth! Ye rulers of the air!  
Ye principalities! and potent powers!

—And these:—

Imperial thrones; dominions, principedoms, powers!

—Satisfactorily, however, this devil did "such a blow receive,

As made him foam, and writhe, and roar in pain.

—We must counsel Mr. Hickling to be more modest in his choice of subjects.

Counsel of any kind would be lost upon such a rhymester as "Silent Long," who has dedicated fifteen *Songs Controversial* (Freeman) to the Editor of a religious newspaper. The "bitter bad" doggerel is made repulsive by the profane frivolity with which the writer jingles together scurrilities, impertinencies, imbecilities, with things and names that are sacred. Among his titles are 'Ink and Drink' and 'The Crawling Critic.' Having found one stanza which is not disgusting, but only ludicrous, we quote it for our own justification.—

Without an egg-shell, you'll observe,  
Cannot an egg be laid;  
The shell should therefore ever be  
Of prime importance made;  
And if you breakfast on the egg,  
And cast aside the shell,  
A candid man will hardly say  
That such a course is well.

*Poems.* By the Rev. E. G. Charlesworth. (Whittaker & Co.)—Mr. Charlesworth's object, announced in his Preface, is to invest "true religion and solid morality in attractive rai-



ment." His 'Poems' are, therefore, didactic, and consist of meditations and fragmentary sketches everywhere imbued with Scriptural feeling. The author is more attentive to the spirit than to the form of his exhortation, as when he says

Sleep is the ante-type of death,  
A striking photograph, with breath.  
And what are dreams? The eye, the ear is shut,  
And to each door of consciousness the bolt is put.

*May Morley; with Fugitive Pieces.* By W. T. Veness. (Novello.)—"May Morley" is a simple little tale, in simple verse. Mr. Veness has a pleasing manner, but his powers are slight.—In *Mnemosyne, and other Pieces*, by "Montpelier" (Grieg & Son), there is a trace of classic fancy.—*Pizarro: a Spanish Rollo-King Peruvian Drama, a Burlesque*, by C. J. Collins (Lacy), reminds us irresistibly of the truth that a clever stage-piece may be unreadable.

*Spring and Flower of the Spanish Romances—[Primavera y Flor de Romances].* By Don Fernando José Wolf and Don Conrado Hofmann. Berlin, Asher; London, Nutt.

DON'T be too sure he is a beef-eater! The two Dons, who have just published a collection of Spanish ballads, with an introductory notice in pure Castilian, are no Dons at all, but two conscientious German philologists, who, while employed on a branch of modern European literature, adopt the principle which is almost universally recognized as sound by the editors of antique classics. He who brings out a new 'Horace,' and intends it to be the real *caviare*, rejoices in the opportunity of writing a Latin preface, and—in the case of excessive enthusiasm—will perchance date his labours by kalends almanac. Why then should not these two Spanish scholars write in the language of the works they profess to illustrate, especially when they can write it with such fluency and such evident gusto? Why should we smile, when our old friends, Jacob Grimm, the philologist, and Geibel, the poet, stand forth as Don Jacobo Grimm and Don Manuel Geibel, in the dedication of the Berlin *hidalgo*?

More important is the question anticipated by the *Señores* or *Herren* themselves. Why should they publish a new "Romancero," when so many are already before the public,—and particularly such an excellent one as that of Señor Duran, brought out some twenty years ago at Madrid? Their answer is satisfactory. It explains that they have given this collection a distinctive character, by confining it to those ballads that are a spontaneous product of the Spanish people, and excluding the artificial creations of court poets. It explains, also, that they, for the first time, lay before the world an authentic text of the selected ballads, together with all the variations of importance. The authorities for this text are the oldest editions of the 'Cancionero de Romances' (without date), and the 'Silva de varios Romances' (published in 1550), of which, it appears, there are no copies in Spain, and only two known copies of each in the world,—the libraries of Wolfenbüttel and of the Paris Arsenal being sole possessors of the 'Cancionero,' and the library of Munich and the British Museum sole depositories of the 'Silva.'

The ballads are divided into classes, according to their subjects, not according to chronological order. However ancient their origin, there is every reason to believe they were composed in the shape they now bear for readers of the 15th and 16th centuries, when the national spirit revived in Spain, under the influence of American discovery and the dazzling pre-eminence of Charles the Fifth in Europe, and the people

thought once more of their earlier heroes, slighted in the centuries immediately preceding. Hence the assignment of an exact date to each ballad would be extremely difficult, if not impossible; nor would any adequate advantage be gained by the labour.

Classification, according to subject, being therefore adopted, the editors devote the first grand section of their work to 'Historical Ballads,' subdivided into those that relate to the history and traditions of Spain,—those (*Romances Fronterizos*) that refer to the frontier battles between the Moors and Christians,—those that are especially connected with Navarre, Arragon and Naples,—and those that belong to the history of Portugal. In the first of these subdivisions are comprised, of course, all those lays of King Rodrigo, Bernardo del Carpio, the children of Lara, and the Cid Campeador, that are so familiar to the mind of every Spanish reader. The frontier ballads, it should be observed, are not to be confounded with those "Moorish" poems (*Romances Moriscos*) which were a mere exotic product of the Spanish court under the Philips, where it was the fashion for poetical Christians to sing of their mistresses under Arab names, just as the British bards of a somewhat more recent period sang about Chloes and Saccharissas. Previous editors have combined the real frontier poems and the songs of the Court under one head, merely because Moors are mentioned in both; but Señores Wolf and Hofmann retain the historical Moorish only, rejecting the rest altogether as foreign to the character of their work.

The second grand division is devoted to chivalric and non-historical ballads, under the head 'Romances Novescos y Caballerescos Suelos.' Lays of Arthur's worthies, and even of Helen and Dido, are to be found in this division interspersed among themes more national. But the productions relating to that peculiar class of knight errant, of which 'Amadis of Gaul' is the type, are excluded, for a reason that will surprise readers who fancy they may derive a notion of Spanish nationality from Don Quixote's library. This reason is that the chivalric prose romances, especially ridiculed by Cervantes, do not represent the Spanish spirit at all, but are mere imitations of French and English narratives of the "Round Table." It is probable that Portugal was the medium through which Spain received the offshoots of the Gallo-British stock, for these were especially patronized by the sovereigns of the first Portuguese dynasty, who belonged to the princely family of Burgundy, and were descended from Hugh Capet. As documentary evidence in favour of this supposition, may be mentioned a Portuguese manuscript of the 14th or 15th century, containing a cyclic work on the exploits of King Arthur's knights, and comprising the adventures connected with the quest of the "St. Graal." Certainly the histories of Amadis of Gaul and his "rabble of descendants," though they are destitute of traditional foundation, constantly take their reader to an imaginary Britain, and more strongly resemble the "Morte Arthur" than anything else. "What circumstance of our true civilization," says the Spanish antiquary, Señor Duran, "was depicted by the 'Amadises'? What necessary and popular type of them has existed among us? Without such a type what could result but servile and absurd imitation? The exaggerated and useless chivalry of the Amadises could only represent the men of the court, whose caricature was Don Quixote. As an additional proof that the fables set forth did not bear the stamp of our genuine, deeply-rooted civilization, that they are not the produce of our own vitals, we need only reflect that although the authors of them were Spanish

they were more in vogue and obtained greater celebrity in foreign countries than in their own."

On the other hand, the traditions belonging to the Carolingian cycle were at a very early period circulated in Spain, and the ballads, of which they are the themes, are Spanish in character as well as in language. The expeditions of Charlemagne against the Moors may serve in some measure to account for this fact, as a subject of common interest for the French and the Spaniards was thus established. At all events, Spanish ballads of the Carolingian class are referred to by the Chronicle of King Alfonso the Wise of Castile, who reigned in the 13th century; and it is a curious circumstance that the adventures of the Paladins, as told by the old Spanish ballad writers, do not correspond to the French narratives relating to the same period, and therefore seem to rest upon an independent tradition. The Carolingian ballads form the third grand division in the collection now before us.

As the word "Romancero" may possibly, in the minds of our readers, raise an image of exceeding bulkiness, it is but just to remark that the 'Spring and Flower' of Señores Wolf and Hofmann occupy no more than two small octavos, moderately thick, and fairly printed in single column.

#### NEW NOVELS.

*Deverell: a Novel.* 3 vols. (Chapman & Hall.) 'Deverell' must be received as we receive a clever stranger who lacks the art to present himself well at a first interview; since the beginning of the tale is constrained, and by no means prepares the reader for the interest which he will find in the book if he will have patience. Thus, the novel is a curious contrast to most works of the kind, where a clever idea is too often destroyed from want of proper handling, or from haste in the catastrophe. The author of 'Deverell' has seen straight to the end from the first. We are shown at a very early period that Aline, the narrator of the story, and "St. George,"—the other beauty, and heroine—are by disposition and by circumstance to be placed in rivalry one to the other,—and we instantly perceive that the wicked one, Miss Deverell, is to gain the ascendancy,—to track out Aline's secret, and to rack her by the acquisition of such knowledge. Then, so soon as the action of the story begins, we become assured that the aforesaid Miss Deverell has set her mind on becoming Aline's mother-in-law, not merely that she may thereby get a sumptuous establishment for herself, but also that she may be enabled to work her vengeance on her step-daughter. Aline's secret, we may add, was a clandestine marriage, followed by a separation at the church-door from her husband, whom she never saw again, save once for an instant or from a distance. In telling thus much we in no respect forestall the interest of the tale, which is considerable. That which happens after the knot of intrigue is tied gives to 'Deverell' some peculiarity among novels. The passions do not flow in the old channels established by mechanical receipt,—the maze is partly disentangled, partly shattered, in a manner which justifies us in crediting the author with a truer conception of nature and better knowledge of art than many of the contemporary romancers of life and suffering. 'Deverell,' in short, is a tale which we may recommend to any novel reader who will have patience with a tedious half volume.

*Mr. Arle: a Novel.* 2 vols. (Hurst & Blackett.)—"Mr. Arle" is one of the most dreary books, calling itself a novel and a work of amusement, that we have read; but it is not the dullness which is its worst feature—there is a total absence of all spontaneity, which precludes the hope of better things to come. 'Mr. Arle' has been written, not from the desire to give utterance to any personal emotion or experience, but in recollection of the impression that other books have made. We do not see the trace of that mental training without which no writer can, without

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impertinence, appear before the public. The book is marked by idleness and carelessness; the style is feeble and encumbered with epithets, and the syntax will not stand the test of Lindley Murray. There is no plot and next to no story of any kind,—the incidents consist of elaborate descriptions of danger, which always pass over in entire safety and without forwarding the story one inch; vapid sentiment and sickly emotions “drag their slow length along” without ever quickening into action. Everything is transacted by means of a description, nothing is actually done; though a good deal is said in a vague, ineffective, maudering way, which leaves the thing which it is desired to utter precisely that which is left unsaid. Here is the description of the heroine; it is a good specimen of the style in which the book is written.—“She would have made a pretty picture sitting in the dark pannelled room, a bright light falling full upon the brown, bent head and the broad, white brow, on the pure light-hued morning dress she wore, and the rich red rose, Ernest’s gift, fastened into it.” Epithets have to do the work of emotion; three or four are generally strung together upon some hapless overladen substantive, which can scarcely raise its head amongst them. As to the hero, Mr. Arle, here he is, with all his adjectives about him:—“Mr. Arle kept his seat near the window; his eyes gloomily fixed, his mouth set, resolutely, and his arms folded, he looked a picture of stern endurance; but the place where he sat was dim, and the candles had been put on the piano, and no one heeded him, till at last Hilda rose saying that she feared she must have tired out his patience.” \* \* Neither she nor her father guessed the storm of passionate feeling beating in the great heart, as Mr. Arle, the cottage door closed behind him, stood still a moment taking a deep inspiration of the wildened night—then strode off into the dimness—not towards home.” As to the story, it is like walking through a fog,—the incidents are small and simple in reality, but magnified and mystified into phantasmalike proportions. There is nothing to repay the reader for the expenditure of time and patience in the endeavour to seize the story. It was lost labour to write it, and it is something worse than labour in vain to read it.

*Kathie Brande: a Fireside History of a Quiet Life.* By Holme Lee. 2 vols. (Smith, Elder & Co.)—The story of ‘Kathie Brande’ is intended to set forth the beauty and virtue of self-sacrifice; but for a sacrifice to be noble the object must be worthy, otherwise the heroism is a mistake and the generosity waste. With a great power of self-sacrifice, the author has not endowed ‘Kathie Brande’ with any sense of justice, nor with the power of discerning the greater from the less in the interests and affairs of life;—hence the great fault of the book, which entirely mars the effect intended, and instead of inspiring the reader with any enthusiasm for his duties leaves a depressing, enervating influence. The tone of the story throughout is morbid and painful. Kathie Brande, the heroine, is the eldest of the family,—the father is dead, and she is the stay and comfort of her mother;—all this is extremely good and very well told. There is one brother, Stephen, a handsome and entirely worthless young man, the idol of his mother, who subjects the rest of her family to privation in order to send this son to college that he may enter the church, for no other reason than that his father and grandfather had been clergymen before him. Kathie has, meanwhile, become engaged to an excellent man, and they are to be married in the spring,—when news comes that the brother has been expelled from college in disgrace, and overwhelmed with debt. Kathie and her mother resolve to pay to the uttermost farthing, and for this the mother gives up her annuity and Kathie a legacy and her intended marriage, in order that by hard work and pinching economy the spendthrift’s debts of honour and debts of extravagance may be paid. The weak and partial mother allows this, and goes on adoring the son who has brought all this evil upon them. The lover behaves nobly, and the engagement endures for seven years,—at the end of which time Kathie suddenly breaks it off, because as the last sister wishes to marry Kathie chooses to remain to work for her mother. The lover remonstrates, and

pleads that he has enough for her and her mother, and would gladly take both. Kathie replies like a heroine, “My mother would never bear dependence even on her children,”—and after having used up the seven best years of a good man’s life, and worn out the elasticity of his spirits and character, she is utterly unable to see her own injustice, and persists in immolating both him and herself. The mother, who is an exasperating model of maternal excellence, accepts this sacrifice also; and, when it is just too late to retract what has been done, she dies, leaving Kathie an unprotected heroine on the face of the earth with the testimony of her own conscience that she has sacrificed the solemn troth she had plighted to her lover in order to take up a burden which was not laid upon her. To discern where one duty ends and another begins, to keep the balance of responsibilities true, not to give one a fantastic preference over another, is essential to a healthy morality; moral deformity has its rise, like physical deformity, in the undue exaggeration of some one organ over all the rest.

## OUR LIBRARY TABLE.

*The Science of Dress, for Ladies and Gentlemen.* (Groombridge & Sons.)—Were it true that for sixpence—the price of this little pamphlet—*She and He* (as the old duett writers put it) could learn how to look to best advantage, what *She* or *He* is there who would not pay such sixpence?—even at the risk of extinguishing that vanity which lurks in every biped, encouraging him to believe that he knows better than any intermeddler his points, and what suits them. But there is no science in this sixpennyworth of precepts. For aught that it contains, *She and He* need not think, as yet, of sacrificing their private bad tastes at the bidding of superior wisdom. Let us mention one fallacy, for instance. In the discourse on colours, which sounds plausible so long as it deals with pink, primrose, pea-green, and pearl grey, “Mourning is unbecoming,” we are told, “to most persons.” We do not reply, Ask the portrait painters?—ask Rubens, Vandyke, Van der Helst?—ask any of the myriad Italians, whose “Lady in a black dress” lights up the picture gallery by the brilliancy given to her eyes, or the freshness to her roses? Portrait painters, we know, may be untidily and unpractical as mantua-makers. But we do say, ask the French, who by the canons of good taste, no less than good sense, almost prohibit colour to be worn by those whose bloom is beginning to fade, and whose hair is touched with snow. What is more, in defiance of this sixpenny oracle, we maintain that black is more generally safe and advantageous to old and young than any colour. That we grudge and grieve over the effect of it, when we meet it in too large masses, has nothing to do with the matter. This protest against too much black opens another large question, totally untouched here:—How far does science ordain us to dress for our own independent good looks?—how far should it counsel us to recollect that we are links in creation, flowers in a nosegay, members of society, figures in lighted halls, and the like?—Suitability is implied in science. It was a masterly touch on the part of Miss Ferrier, the novelist, when equipping *Miss Pratt* for a serious tea-drinking, to specify “the severe turban and bottle-green gloves.” Let *Brunetta*, if she chance to possess a stupendous brocade, gorgeous in its silken story of the loves of the nightingale and the rose, make quite sure that *Phyllis* has not bought the rest of the remnant, before she parades the sumptuous dress at any ball where *Phyllis* and she are to be leading beauties.—On other matters no less momentous there is much to be said; and in the interest of true doctrine we should prefer some lights let in, and lines drawn, on these and kindred topics, to frivolous and fruitless personalities concerning our Prince-Consort’s love for a “white hat with a black band,” or M. Soyer’s hat, “which makes people stop and stare in the streets.” The writer has no large views—no fixed ideas; and the most humble-minded lady or gentleman who reads his book before coming up to town, or going to the sea-side, or preparing for a week of races, or musical festivals, or for going to be married, will not be sixpence the wiser for such reading.

cal festivals, or for going to be married, will not be sixpence the wiser for such reading.

*A History of the Christian Church during the First Three Centuries.* By the Rev. J. J. Blunt, B.D. (Murray.)—Lectures, not History, should have been the title of this work, part of which was delivered in lectures by the late able Margaret Professor at Cambridge. The whole book is essentially in the lecture form. But it is an interesting and valuable work, especially worthy of the attention of divinity students. It shows intimate acquaintance with the early Patristic writings, and although not free from the common fault of all persons who give themselves to these studies—that of drawing sweeping conclusions from comparatively narrow premises—it is written in the main with conscientious care and moderation. One hasty passage, ill-written and ill-tempered, in the account of the Ignatian controversy might well have been expunged by those friends of Prof. Blunt who have seen the work through the press.

*A Guide to Astronomical Science.* By R. J. Mann, M.D. (Jarrold & Sons.)—This is a syllabus of astronomy arranged in paragraphs, in which a heading of assertion is supported by remarks in smaller type. This is a good plan: it enables a reader to skip what he does not want with facility. The work itself must be spoken of with distinctions. Wherever Dr. Mann is on a plain astronomical fact he makes himself very clear, and is usually correct. When he theorizes, we like him less; when he philosophizes we like him less still,—as when he tells us that “time is the sum total of the periods in which the occurrences of nature take place.” As a period can mean only a portion of time, we learn no more than that time is the sum of all its parts. But we like him least of all when he uses mathematical language. We cannot admit that one angle of a right-angled triangle diminishes in the same proportion in which the other increases, nor that the periodic times of the planets bear a fixed ratio to their distances from the sun. These are vulgar and inaccurate uses of the mathematical terms. We notice these things because Dr. Mann has prefixed to his useful work a preface of more weight than he well knows how to carry. Here he tells us that *physiology* is the best introduction to the physical sciences, because it exhibits them occupied in some kind of practical work; and astronomy is the best introduction to the mathematics for a similar reason. And this because, for instance, physiology “shows fluid pressure distributing nourishment to contractile muscles and sentient nerves.” We cannot think that fluid pressure can be so well studied, in the first instance, in an artery as in a pail of water. And again, we are told that astronomy exhibits mathematics weighing and measuring suns, &c. No such thing. The way to see a carpenter’s business is to go to his workshop, no doubt; but the analogy is mere poetry. Astronomy does not exhibit mathematics at work; this is only a pleasant way of saying that a person who already knows mathematics can be taught to apply his knowledge in the study of astronomy.

Colonel Turr has published the *Narrative of his Arrest, Trial, and Condemnation, showing how Austria respects International Law.*—Another book on *Animal Magnetism and Somnambulism*, by the Somnambule Adolphe Didier, is added to the list of treatises on the subject, hardly to be called a new book, containing, as it does, the old assertions, and many of the old illustrations, but no matter that will touch those who must have proof ere they will accept the marvels propounded.—*Early Chosen, &c., Early Called, &c., Memorials of R. H. R.*, are among the records which were most wisely confined within the private circle of those beloved and lamented.

The following appear in second editions:—*Indestructibility, One of the Great Truths proclaimed by Nature and Science*, by H. G. Cooper.—*The Life and Times of St. Pancras*, by Edward White.—*The Suffering Saviour*, from the German of Krummacher, by Samuel Jackson.—*Herc Germanice: a Version of German Hymns*, by Henry Mills.—*Cinq Auteurs Contemporains*, a volume of French readings, by Dr. Dubuc.—*The Geographical Word-Expositor*, by Edwin Adams.—Hurst’s Com-



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## THE TEMPLE COLLECTION.

THE bequest of this collection of antiquities to this country, made by our late Neapolitan Minister, has been duly announced. By aid of Correspondents in Naples, we are able to give the following specification of its contents,—which, it will be seen, are of peculiar interest:—

The collection comprises altogether about 1,400 or 1,500 objects, found chiefly in the Continental dominions of the Neapolitan States, with a few additions from Etruria. The most valuable portions are the Italo-Greek painted vases, the terracottas, the Greek and Roman bronzes, which include both ideal sculptures and articles of use, and the very beautiful specimens of glass manufacture. In the first class may be mentioned a vase found at Ruvo (the ancient Rubi), in Apulia, 3 feet 7 inches high, which is, we believe, as large as any now in the British Museum. It is of the elegant form termed by the Italians *vaso mascheroni*, having handles decorated with masks and springing from swans' necks. In front are painted red figures on a black ground, in a good, but not the best, style of design, indicating a period when

Greek Art was commencing its decline. The subject represented is the death of Hippolytus. Above appear six of the deities of Olympus; and below them, the ill-fated hero in a *quadriga*, met by an Erinyes, and a sea-monster in the form of a bull. Another vase, from the same locality, is of an equally graceful and less common form. The body is spherical, surmounted by a cover, and raised upon a lofty pedestal, which gives to the whole a peculiarly light effect. The subject painted in front is of the same style of Art as the preceding, and represents a banquet—perhaps the *neocorpeion*—celebrated after a funeral. A third vase from Ruvo, in the form of a *lektylus*, of unusually good execution, represents the Judgment of Paris in a somewhat novel composition: Juno, enthroned, appears presenting the golden apple to a figure of Victory, previous to the adjudication. From the same place are two small but curious vases,—one in the shape of a crab, the other, of a dolphin on the surface of the waves. A small upright vase from Locri Epinephryii deserves mention, as of a class rare in Magna Græcia, though the British Museum possesses some fine specimens from Athens. The ground is entirely white, with figures lightly pencilled in outline, of a yellowish colour. The subject is a mounted Amazon overthrowing a Greek. But one of the most remarkable objects is a *rhyton*, or drinking-horn, from Nola. It is in the form of a mule's head, surmounted by the usual bowl, with red figures on a black ground. The whole is executed with great spirit, and admirably preserved.

Amongst the terra-cottas may be mentioned three small statuette from Ruvo,—the first representing Venus Anadyomene, a figure crouching in front of two large marine shells, holding in her right hand the apple, in her left a patera, an elegant and fanciful composition; the second a draped female seated, closely wrapped in a *palium*, or cloak, of a pure and unaffected style; and the third, smaller, but equally beautiful, a draped female figure standing. A small statuette of Scylla, represented as a half-length figure, terminating in three fierce dogs, is equally interesting from its subject and superior workmanship. This figure is from Canosa.

The bronze collection includes several highly-beautiful little figures, in particular a seated Mercury, resembling in design the celebrated life-sized statue of the same material in the Museo Borbonico,—a very elegant statuette of Venus dressing her hair, with remains of gilding, which may be compared with a plate published in Flaxman's Lectures representing the Venus of Alcamenes,—a smaller, but very similar and equally beautiful figure, with silver eyes,—a youthful Camillus, of unusually good execution for Roman work,—and others. A bust of a Faun, said to have been found, like most of the preceding, in the neighbourhood of Torre dell' Annunziata, demands particular mention. It is similar in scale and in style to the very beautiful statue of the boy Bacchus, lent by Sir William Temple in his lifetime to the British Museum, where it forms one of the chief ornaments of the Bronze Room. The collection of bronze objects of furniture, apparel, or domestic use, is in no way inferior to the specimens of ideal sculpture. From Ruvo, I believe, were obtained the fine breast and back-plates and pair of greaves—the latter decorated with masks at the knees—which are certainly not inferior to those recently purchased for the Tower of London; and from this or other localities, the waist-band and the collection of helmets, with two items of knightly accoutrement in high preservation, and of great rarity. One is the bridle of a horse, with the lower portion of the head-stall, richly and elaborately worked; the other a spur, with a rowel, and buckle for a strap, in all respects resembling the characteristic badge of mediæval knighthood, but of which the decomposition and patina sufficiently attest the antiquity.

The examples of ancient glass are likewise highly beautiful and curious. A large vase, of deep violet colour, with handles springing from scenic masks in white paste, is perhaps unique in beauty and preservation. It was found at S. Elpidio, the

ancient Atella, of Oscan celebrity. There are several very fine specimens of striated polychrome vases, and a bowl of the singular manufacture from coloured sticks of glass, together with one large bucket from mediæval or modern Venice. But perhaps the most curious objects under this head are five birds, apparently doves or pigeons, each three or four inches long, two of blue and three of white glass, blown as thin as an egg-shell. They were all found at Cumæ.

The most remarkable of the gold ornaments is a necklace from Corneto, of the light fabric manufactured for the decoration of corpses. The collection also contains an elegant gold fibula, and several earrings, finger-rings, &c., both in gold and silver. The coins, which are exclusively of gold, are few, and of no importance. Nor does the collection of articles in other materials, such as iron, lead, amber, ivory, with the gems and scarabæi, call for any detailed description. There are, however, one or two small specimens of ancient fresco-painting, and several mosaics, but the value of most of the latter, in an archaeological point of view, is deteriorated by considerable restorations. Three of them, nevertheless, form very ornamental and characteristic compositions,—the first being divided into six compartments, each presenting a fish, and the other two having figure-subjects, each exhibiting a group of persons approaching an altar for the purpose of sacrifice. Sir William Temple likewise collected several specimens of Roman sculpture in marble or alabaster; but these are proportionately of less value than the smaller objects.

## PAUL DELAROCHE.

THE greatest modern painter of France died since the week came in, full of honours, not full of years in the patriarchal sense of the word, his age being only fifty-nine. He was followed to the grave by some of the most notable illustrations of Literature and Art—among others by the patriarch of French painters, M. Ingres; and he has left behind him a European reputation such as has hardly been gained by any of his brethren in French Art, with the solitary exception, perhaps, of M. Ary Scheffer.

Paul Delaroche was born in the year 1797, and brought up in Art, say the French authorities, by that most mannered of the painters of the time, M. le Baron Gros. During the first five-and-twenty years of his life he was feeling his way steadily and slowly, escaping from the frigid and sculptural classicisms of the Empire. In 1822, by the exhibition of his 'Joas' and 'A Descent from the Cross,' he took his ground at once, as one from whom much was to be expected,—how that much was fulfilled there is not a lover of Art in England or in France but knows. From the frightful but powerful 'Death of Elizabeth of England,' now in the Luxembourg, exhibited in 1826 or 7, to the well-known scene of 'The Death of Mazarin,' to the pictures of the 'Sons of Edward the Fourth' and 'Strafford,' to his 'Murder of the Duke de Guise' (the last painted after his visit to Italy in 1834), to his 'Napoleon at Fontainebleau,' executed for Herr Schlette (?) of Leipzig,—the progress in Art made by Delaroche was great and real. He became more in earnest—more self-relying, less spasmodic. Even in his great 'Hemicycle' at the *Ecole des Beaux Arts*—one of those imaginary assemblages which would have defied the powers of greater men than he—there will be found a dignified character—an intellectual grace,—a naturalness of attitude, which remove the groups far beyond the limits of *Pantheons* on canvas, and which will render the picture, so long as it lasts, one of the attractions of the capital. As he advanced in his career Delaroche seemed to ripen, too, as a colourist. His work was always masterly, in the self-respected finish which it exhibited. To attempt to give a list of his pictures, is not for the moment possible; still less is it possible to do complete justice to all his characteristics as a painter and as a thinker. He will live, we think, not so much by his simplicity of composition, nor so much by his excellent finish and care in marking character, as by the originality and poetry which he could throw into his conceptions, without in the least trenching on the exaggeration



and violence of other French romanticists, who broke loose in defiance of the Prudhons and Davids and Gérards of the later days of the eighteenth century. It was only a few weeks since that a Correspondent writing of the Ghent Exhibition [*ante*, p. 146], called attention to this quality in a scene of martyrdom from his hand. The same power—not to be disputed, though hard to describe—gave, as was said at the time [*Athen.* No. 973], a value to the 'Napoleon at Fontainebleau,' raising it far above such a portrait of a hero in difficulties as a commoner artist would have drawn. It was a thought of his high quality that gave its awfulness to 'Le Duc de Guise,' where the assassins sink away to the door of the chamber, leaving betwixt them and the body of their prostrate victim a blank space on the floor—wide and dreary as remorse, and more impressive as a central object of the picture than the most powerfully drawn figure with infuriated eyes and hand clenching his weapon would have been. For some years past Delaroche had been chary of exhibition. The French journals speak, among other pictures in store by him, of a 'Marie Antoinette' before the revolutionary tribunal, of a 'Last Banquet of the Girondins,' and of a 'Descent from the Cross.' He had latterly lived in comparative retirement—owing to impaired health and increasing suffering. His death at last was sudden, and will be long lamented by the best of those whom France yet numbers in her world of arts and letters.

## THE ATLANTIC TELEGRAPH.

"A wire six times the length of the Varna and Balaklava wire, if of the same lateral dimensions, would give thirty-six times the retardation and thirty-six times the slowness of action."

It was known, at the time that these words were placed on record by Prof. Thomson,† with direct reference to their practical bearing on the Atlantic project, that the action of the Black Sea telegraph was inconveniently slow, and its utterance indistinct,—and it was not doubted either by myself or others who heard the above words, that Prof. Thomson meant to give them their full weight, in their literal and practical application.

I will not recapitulate what has been already published in your columns, further than to say that this public and confident avowal of an opinion so discouraging to the progress of submarine telegraphy urged me to a renewed investigation of the subject experimentally, and with the use of instruments of great delicacy and far more free from sources of error than those which I know to have been made use of in the Black Sea. It was upon this practical basis that I joined issue with Prof. Thomson, testing the application of his theory, as stated by himself, to the hard facts of practical telegraphic operations.

The result of my experiments, far from confirming this dictum, went in the opposite direction,—demonstrating, as clearly as such experiments could, the fallacy of this application of the law of the squares.

One or two letters have passed, and in this week's number of your paper I find that, though still maintaining the correctness of the theory—as theory, the whole position for which I originally contended is conceded by Prof. Thomson. I cannot add to the force of his own words:—"It depends on the nature of the electric operation performed at one extremity of the wire, and on the nature of the test applied at the other extremity, whether or not any approach to the law of the squares is to be expected in the observed results" (the italics are his).

We have then a table, "derived solely from theory," containing in horizontal lines eight series of retardations calculated for various distances and under various conditions of current. Of these, Prof. Thomson says, "Now it will be observed that the law of the squares is fulfilled throughout no horizontal line of the table, excepting the first and last." These two, I may be allowed to add, contain conditions utterly foreign to practical telegraphy:—the one requiring a contact with the

battery "during <sup>1/300</sup> of a second or any less time,"—the other a contact of over 24 seconds duration. So that, according to Prof. Thomson's own table, in no telegraphic operation at distances ranging from 150 to 2,400 miles can the retardation of signals be found in accordance with the sentence with which I commenced this letter.

I must confess it has surprised me that, with the acute powers of reasoning possessed by Prof. Thomson, he has never been led, by the very many "deviations from the law of the squares," and the "serious derangement of the results" which he recognizes as arising from the inconstancy of the battery employed, to reason out, from these data, the possibility of attaining, by a modification of the form of current employed, even with the same size of conducting wire, a much higher rate of propagation of the electric impulse, and a corresponding increased rapidity of utterance.

Instead of hopelessly endeavouring to make my results correspond with any established theory, I have been contented to prosecute repeated experiments in order that I might learn from them; and these facts I have learnt from them:—

First,—that the very "deviations from the law of the squares" do, if rightly understood, open to us a field of research, rich, promising, intensely interesting, and practical.

Second,—that the rate of propagation of the electric impulse in submarine wires admits of variation, not merely as an error, but that it is under control, and is,—other conditions remaining alike,—dependent upon the nature of the electric operation performed to such an extent as to render the adoption of entirely new data necessary as the basis of any calculations made for the purposes of submarine telegraphs.

Third,—that such data, to be available, should be obtained by the use of instruments either identical or strictly comparable with those that will afterwards be employed in the telegraphic use of the wire.

I may add, that, from my connexion with the Atlantic Telegraph Company, it has been my privilege, as well as my duty, already to commence such an inquiry, that I shall at all times be well pleased to show Prof. Thomson any of the results obtained, and to receive his opinion thereon; and, in my turn, to aid him in any experimental examination of the subject he may wish to make for his own satisfaction upon the Atlantic cable, when sufficiently advanced in its manufacture to admit of such experiments.

I am, &c., WILDMAN WHITEHOUSE.

## HOME CORRESPONDENCE.

AN enthusiastic assessor of the value and beauty of Welsh intellectual culture,—as opposed to English culture, at least for Wales and Welshmen,—sends us, in the following communication, an account of the Peasant Literature of the Principality, which we think our readers will receive with interest,—even though they may refrain, as we do ourselves, from accepting all the writer's conclusions.—

The ocean of literature is supplied by streams and rills from every land; yet there are living springs which fertilize as they flow through their native regions, and rest at last in some quiet lake, almost in sight of their source, without contributing to swell that ocean's tributaries, though dispensing innumerable local blessings. Besides and apart from the treasury of ancient Cymric history, poetry and didactic wisdom collected in the Myfrian Archaeology and the publications of the Welsh MSS. Society, or dispersed among old libraries, Wales possesses at this day a native literature exclusively her own, in language and in original thought. The peculiar state of social life in the Principality has for several centuries tended to the production and maintenance of a peasant literature. The Welsh have evinced in all ages that love for antiquarian information, that aptness for poetry and music, and that talent for oratory and verbal composition, which Giraldus Cambrensis described them as possessing in the twelfth century. Comparatively few of the old race of the Cambrian nobles (Boneddigiath) now hold high places in the Principality.

Where they do, the reverence and love of the neighbours gather round them; more especially when constant residence and the interchange of ideas in "the old original language" cement the attachment of landlord and tenant, and keep alive their mutual sympathies and memories of the past. A large proportion of the land is either the property of absent English noblemen, whose ancestors acquired their possessions long ago by marriage with Welsh heiresses, or of resident families who have acquired estates by purchase, and live *amidst*, but not *among*, the native population, speaking another language, imbued with prejudices against them, and incapable of appreciating their pursuits or sympathizing with their feelings. The policy pursued by Government, from the days of Sir Robert Walpole, with the object of extinguishing the distinctive nationality of the Welsh, has tended towards its re-actionary strength and power: for the English prelates, who have from generation to generation occupied the Welsh sees, discouraging the native language and debasing the native clergy, have assisted mainly in expelling the people from the churches which their forefathers endowed, and in adding sectarian antagonism to the isolation of the several classes. The gentlemen and their retainers are generally members of the Established Church, the people as a body are Dissenters, although the most liberal-minded of dissenters: for an eloquent native preacher can at any time attract a congregation, either in a church, a chapel, or a field; and a well-written article will command attention wherever it may appear.

In a speech delivered at the Brecon Eisteddfod of 1826, the late Rev. Thomas Price, of Cwmdd (Carnhuanawc), said: "I have no hesitation in asserting that the Welsh language is at the present day to the Welsh peasant a much more cultivated and literary medium of knowledge than the English is to the Englishman of the same class. Amongst our own countrymen in Wales, while there are numerous works continually issuing from the press, it is our own great boast and glory that they are the real peasantry and labouring classes that entirely support them." After having adverted to the *Seren Gomer* (Star of Gomer) as "a monthly magazine in the Welsh language, entirely supported by those who own that as their colloquial speech"; to the *Gwilyddydd* (Guardian), "a similar work in North Wales"; to the *Goleudd Cymry* (Light of the Cymry) on the Marches, and to other publications of a similar kind, and magazines for children and for Sunday schools; he exclaimed: "Show me another language in the world in which such a body of knowledge is found in the hands of the common people. Show me another race of men on the face of the earth among whom the labouring classes are the entire patrons of the press." In the year 1842, the same Mr. Price completed his 'Hanes Cymru' ('History of Cambria'). It formed a large octavo volume, price 16s.,—and the most gratifying circumstance attending it was, to its author, the fact that the edition of 1,000 copies was disposed of in single numbers, among the labouring classes, by the pedestrian booksellers who regularly traverse the Principality. Numerous other works—on different subjects, of sterling value and high literary merit—issue constantly from the Welsh press, and obtain extensive circulation throughout the Principality. Thousands, and tens of thousands, of books in the Welsh language, besides the periodicals, are annually published.

In many parts of Wales societies exist, which have been established with the special object of promoting the mutual improvement of the members. In these societies weekly meetings are held, where Grammar—more especially Welsh Prosody,—Geography, and other branches of knowledge, are reciprocally taught. Annual meetings are prepared for by three months' notice of subjects on which essays, poems, and other literary compositions, may be sent to appointed adjudicators, in competition for prizes. The successful competitors are rewarded by the presentation of valuable books in full convocation of the society.

Music is a very prevalent and favourite study among the Welsh peasantry; but it is not our present object to discuss the national talent for

† Meeting of British Association, Glasgow, Sept. 1855.

instrumental and vocal execution. The charm of Welsh harps and Welsh voices, however, might probably effect in a few minutes a more powerful conviction of the pure taste and elevated sentiments of the people than days of judicial reading coldly given to records of selected facts illustrative of their high qualities.

So strong is the Welshman's love for literary composition, that he never rests until he has made himself acquainted with the grammar of his native language. The person who even speaks that language incorrectly gives signs of moral as well as mental debasement. The author of the best modern Welsh Dictionary is the son of a day labourer. The author of one of the best Welsh Grammars wrought out its materials as notes for his own instruction.

The number of books printed and published in Wales is very large in proportion to the population. Some just idea of the Welsh as a reading and religious nation may be formed from the fact, that the number of Bibles and Testaments annually circulated in the Principality by the British and Foreign Bible Society exceeds that within any other tract of country of the same extent in the whole world. We have been unable to obtain more recent statistics on this point than those of 1854, which give the number of Welsh Bibles for that year as 23,221, and of Welsh Testaments as 31,086. One of the Commissioners of Inquiry into the State of Education in Wales gained conviction of the fact that—"The Welshman possesses a mastery over his own language, far beyond that which the Englishman of the same degree possesses over his;" and confessed that—"Readiness and propriety of expression, to an extent more than merely colloquial, is certainly a feature in the intellectual character of the Welsh."—('Report,' l. 285.)

*Y Traethodydd* (The Essayist) is the only existing quarterly publication in the Welsh language; it is published at Holywell, in Flintshire, and edited by two Welsh dissenting ministers: the contributors are paid by the publisher. Its principles are avowedly unsectarian. It treats upon a great variety of subjects, and possesses great influence over the religious and literary opinions of the people: articles of remarkable merit very often appear in its pages:—price 1s. 6d. In volumes viii. and ix., for 1852 and 1853, *Y Traethodydd* contains a series of papers on "Llyfrdyddiaeth y Cymry" (the Literature of the Cymry), in which the books published in the Welsh language, or on Welsh subjects, are chronologically mentioned and described, from the appearance of the Welsh translation of the Bible in 1546, to Ioan Ross's "Crist Bywyd y Cristion," in 1765. It yields the fruits of well-directed research, comprises a large amount of interesting matter, and furnishes the best possible aid to collectors of books and to historians, who may desire to treat either of the general or particular history of the period:—with respect to Welsh affairs, as well as to Welsh literature, it is absolutely invaluable. We hope that the author will continue his labours, and render his catalogue and commentaries complete to the close of his third century—1846. In looking through these volumes our attention was caught by an able article on "Athroniaeth Kant" (Kant's Philosophy).

There are several weekly newspapers in the Welsh language. Among them are: the *Gwron* (Hero), price 3d., stamped, 2d. unstamped; published at Aberdâr; one man being its editor, printer, and publisher: its circulation is believed to be about 30,000. The *Ameraw* (Times), price 3d., stamped, 2d. unstamped; published at Liverpool: its circulation is estimated at upwards of 100,000. The *Cymro* (Cambrian), at the same price; published at Holywell. *Yr Arweinydd* (The Leader), price 1d. unstamped; one man being its editor, printer, and publisher, at Pwllheli, Caernarvonshire. *Y Cronicle Wythnos* (The Weekly Chronicle), price 1d. unstamped, is published at Liverpool. *Yr Herald Cymraeg* (The Cambrian Herald), price 1d. unstamped, is published at Caernarvon: its circulation is 9,000 weekly. The *Cymro* is professedly devoted to the interests of the Established Church; the *Gwron*, the *Ameraw*, the *Arweinydd*, the *Cronicle*, and the *Herald Cymraeg* are unconnected with any religious denomina-

tion, and open to contributions from all who can write the Welsh language. They contain digests of public and local news, correspondence on matters of public or local interest, and articles on various subjects connected with politics and social improvement. People of all sects and of all occupations are contributors, more especially the working-classes, peasants, mechanics, and quarrymen. The *Herald Cymraeg* alone receives weekly from forty to fifty communications from such persons, and although it has not space for a fourth of them, the number does not diminish, but rather increases.

Monthly magazines are the favourite periodical publications in Wales. *Yr Haul* (The Sun), price 6d., is published at Llandovery, and edited by a lay member of the Established Church; it treats on various subjects, but seldom fails to expose and satirize the errors of Dissenters. *Y Baner y Groes* (The Banner of the Cross) is published at Tremadoc, price 1d.; it is edited by a clergyman of the Established Church. *Yr Eglwysydd* (The Church) is published at Holywell, price 2d. *Yr Ewgrawn* (The Golden Treasury) is published at Llanddole, price 6d., and edited by a Wesleyan. *Y Wifllan* (The Vineyard) is published at Llangollen, and chiefly written by working men of the Wesleyan connexion; the price is 1d. *Y Drysorfa* (The Treasury) is chiefly devoted to religious essays and reports of the proceedings of the Welsh Calvinistic Methodists; it is published, under the superintendence of that connexion, at Holywell; price 4d. *Yr Methodist*, published at Llanddole, Montgomeryshire, price 2d., is at once a literary and religious work; it maintains a high reputation, and circulates widely among the labouring classes, amidst whom its principal contributors are found; the editor is a Welsh Calvinistic Methodist. *Y Seren Gomer* (The Star of Gomer) is edited by a Baptist, and published at Caernarthen; price 6d.; working men are its chief contributors; it is open to all subjects,—literary, scientific, and theological,—and many discussions have been carried on with great ability in its pages: it is one of the oldest of the Welsh periodicals, and its present circulation is estimated at about 20,400. *Y Great* (The Magazine) is published at Llangollen, price 4d.; it is edited by a Baptist, but open to general contributions. *Yr Annibynur* (The Independent), published at Bethesda, price 3d., is the organ of the Welsh Congregationalists. *Y Dysgedydd* (The Teacher), published at Dolgellau, in Merionethshire, price 6d., has six or seven editors, who take charge of its different departments, the two principal ones being ministers of the sect: the circulation is believed to be about 25,000. *Y Diwygydd* (The Reformer) is published at Llanelly, price 4d.: one of its especial objects appears to be that of pointing out abuses, especially those of the Established Church. *Y Gwerinwr* (The Universalist) is also edited by a Baptist: it is published at Rhyl, price 6d., and especially directed to promote the general welfare and social happiness of the Welsh people. We might lengthen our catalogue of Welsh periodicals, but they resemble each other more or less in the strength of religious principle, the tendency to grammatical and antiquarian discussion, the fervour of original and poetic thought, and eagerness of inquiry into all topics of political, literary and scientific interest.

Among the monthly magazines more particularly intended for children and young people are:—*Yr Athraw* (The Teacher), price 1d., published at Llangollen.—*Yr Onig* (The Little Lamb), price 1d., published at Caernarthen, and chiefly supplied by juvenile contributors. Women also write for these and for other Welsh periodicals. One of them, a domestic servant, writes articles remarkable for sound sense and useful tendency. On these productions the reproach of sameness, of dullness, or of dryness would fall harmless. Most of them are varied by a wide range of subjects,—antiquarian research, artistic criticism, and essays on music, natural philosophy and history, intermingling with native poetry, in addition to general and local news, all freshened and vivified by the power of original thought, all endowed with that pleasing power which earnest feeling adds to natural eloquence. W.

#### OUR WEEKLY GOSSIP.

Cheltenham has struck a medal in commemoration of the visit to that town of the learned members of the British Association, which will pleasantly recall in future years one of the most agreeable meetings of the body, as well as suggest to other towns and cities a graceful form of record. No other place, so far as we know, has ever honoured itself by such a memorial; indeed, our island fancy has been somewhat slow to perceive the beauty and gracefulness of this French and Italian fashion. The example once set will probably find followers. While writing on this subject we are reminded of a misprint in our report of the Association, which may be here formally corrected. The paragraph running "The Earl of Burlington and Lord Stanley were elected to fill vacancies in the Committee caused by the death of Lord Cathcart and Sir John Johnstone," should have read—"caused by the retirement of Lord Cathcart and Sir J. Johnstone." The gentlemen here named are both, we believe, still living.

Copies of an extremely beautiful and clear photograph of the lunar mountain, "Copernicus," with its remarkable crater, made by Padre Secchi, of the Observatory at Rome, have been obtained at the expense of the Royal Society, for the use of astronomers in this country engaged in observing lunar phenomena.

At the commencement of a new Session, the Council of the Institution of Civil Engineers announce their award of prizes, consisting of Telford Medals and Premiums of Books,—and, as usual, we put the award on record in our columns. Telford Medals have been assigned to—John Murray, for his paper 'On the Progressive Construction of the Sunderland Docks' (this medal, by way of distinction, was accompanied by a gift of books),—to J. Mortimer Heppel, for his paper 'On the Relative Proportions of the Top, Bottom, and Middle Webs of Iron Girders and Tubes,'—to H. Robinson, for his paper 'On the Past and Present Condition of the River Thames,'—to C. B. Drysdale, for his paper 'On Steep Gradients of Railways, and the Locomotives employed,'—and to F. M. Kelley (New York, U.S. America) for his paper 'On the Junction of the Atlantic and Pacific Oceans, and the Practicability of a Ship Canal, without Locks, by the Valley of the Atrato.' Council Premiums of Books have been awarded to—George Herbert, for his paper 'On the Construction of Buoys, Beacons, and other Stationary Floating Bodies,'—to Evan Hopkins, for his paper 'On the Vertical Structure of Primary Rocks, and the general character of their Gold-bearing Varieties,'—to W. Heinke, for his paper 'On Improvements in Diving-Dresses and other Apparatus for Working under Water,'—to John Baillie (Vienna), for his paper 'On the Application of Volute Springs to the Safety-Valves of Locomotive and other Boilers,'—and to W. K. Hall (U.S. America), for his paper 'On the Causes of the Explosions of Steam-Boilers.'

The Society of Arts commences its 103rd Session on the 19th inst., when Col. W. H. Sykes, Chairman of the Council, will deliver his introductory address, and afterwards present the medals awarded during the last session.

A new volume of Poems, by Dr. Mackay, with the pleasant title, 'Under Green Leaves,' is in the press, and will shortly appear.

The Registrar-General's return of the births and deaths in England during the quarter ending September 30, 1856, shows that 157,633 children were born alive, and 91,330 deaths occurred during that period. The number of births exceeds by 2,799 those in the corresponding quarter of 1855, and the mortality was 300 under the average of the preceding 10 summer quarters. Thus, the increase of the population during the last quarter amounted to 66,303; but these numbers cannot be regarded as an actual increase to the resident people, as the emigrants from ports at which there are Government emigration agents amounted to 50,228. The marriages continue below the average in number, which is attributed to the continued high price of provisions. The mean temperature of the quarter at Greenwich was 59.9, which differs but little from the average of 15

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years; but the month of August was hotter, and the month of September was colder than usual. The Registrar-General observes,—"In no other country in Europe, it is believed, has the mortality been so low as during the last summer quarter, yet there is room for immense improvements in the sanitary condition of our population."

Dr. Pauli, the historian of King Alfred, has left Bonn and repaired to Munich, in consequence of an invitation addressed to him by the King of Bavaria. It would appear that he is to be in future one of the scientific celebrities with whom King Maximilian loves to surround himself.

The Commendatore Luigi Canina, of whom we had recently occasion to speak as visiting this country to superintend architectural decorations at Alnwick and Warkworth for the Duke of Northumberland, died somewhat suddenly at Florence on his way to Rome. This veteran architect, the author of numerous elaborately-illustrated works on the Vitruvian science of all ages, was especially known to archaeologists as maintaining the old Italian views respecting the topography of Rome in opposition to those of the modern Germans, headed by Chevalier Bunsen and Dr. Emil Braun. Canina's death is felt as a severe affliction in Rome.

The fifth number of a Bohemian translation of the dramatic works of Shakespeare, published at the expense of the Royal Museum of Bohemia, has just left the press. It contains 'The Merry Wives of Windsor,' and the translator, Herr F. Maly, is said to have acquitted himself of the task with considerable talent and success.

In pursuance of a Report drawn up by M. Dupin, the French Academy has awarded to M. Le Play, for his elaborate work 'Les Ouvriers Européens,' the Montyon Prize for 1855, with an invitation to continue his statistical investigations; and in furtherance of these, a special Society has been formed, under Imperial sanction, of which M. Le Play himself has consented to become the Honorary Secretary. One of its purposes is to grant pecuniary rewards to persons in France and other countries, who may send in Essays on the Local Condition of the Working Classes, framed in accordance with the directions contained in the Society's statutes. Of these directions, as some of our readers may be glad to hear, copies have been deposited for inspection at the offices of the Society of Arts, Adelphi, and of the Statistical Society, St. James's Square.

The Directors of the East India Company have called attention to the progress which has recently been made with a view to the development of the iron produce of India. Lieut.-Col. Goodwyn, Chief Engineer in the Lower Provinces of Bengal, having drawn up a paper on this subject, the Directors have added a supplementary memorandum, explanatory of the steps they have adopted in order to engage the attention of capitalists in England. For ages the iron of India has been celebrated; for a long period the universal testimony of travellers and of local journals has confirmed the old reports of its abundance; ever since the region has been known to Europe its inhabitants have been observed working the most valuable of all metals by their own peculiar processes; but not until recently have surveys been undertaken to ascertain its exact distribution, or the amount which might be yielded. That it exists in abundance has been proved. It is proved, also, that the supply is by no means equal to the wants of the country. As Lieut.-Col. Goodwyn says, "the English in India have worked with perishable when they might have used permanent materials; have used wood where they should have used iron, and brick where they should have used stone." A handsome suspension-bridge near Saugur—constructed entirely from iron manufactured in that locality—is a practical demonstration that the Indian metal may be structurally applied. Its distribution has been traced through the Valley of the Nerbudda, the Province of Kumaon, and the Provinces of Bengal and Madras. At Chandghar, in the Valley of the Nerbudda, the ore yields sixty-four per cent. of metal, and lies in rounded nodules on the surface,—the depth of the layers varying from six inches to ten feet. It is dug out

with the utmost facility. In addition to the loose masses in the vicinity of this important mine, the ground for hundreds of acres is strewn with it,—every stream bringing down débris washed from the veins that intersect its course. The river Nerbudda is represented as cutting four great veins within the space of a mile,—one of them having a breadth of 122 feet. Frequently coal, or other fuel, is found in the neighbourhood of the iron mines. In some places the ore exists in the form of a gravel, or detritus, of partially decomposed hæmatic iron; in others, as a distinct bed in an undecomposed and solid state. Prof. Oldham, however, does not agree with Mr. Jacob, the Assistant Engineer and Geologist of the Bombay and Baroda Railway Company, in all points respecting the practicability of working these mines. In the Province of Kumaon, Lieut.-Col. Drummond was not only satisfied of the existence of iron ore in large quantities, but carried out some very successful experiments in smelting. Further investigations are in progress throughout this territory. In Bengal, and in various other districts of India, similar inquiries have taken place,—the result being, upon the whole, encouraging. At all events, it is probable that India may be able to supply herself with railways, to bridge her rivers, and to rear iron warehouses for the wealth that once gave its purple glow to the Empire of the Moguls, from the bosom of her own rich soil. The East is not all spice and perfume, nor will it be long before the Asiatic Peninsula becomes famous for other varieties of iron manufacture than that which was known for ages to the West as Damascus steel.

An obliging friend sends us from the Granite City a specimen of street minstrelsy—picked up at a corner—which he thinks good evidence that, however much the folk of Aberdeen may affect to regret Mr. Macaulay's mode of presenting history, they are not very slow to follow his fashion of strong writing. The ballad is called 'A Lay of the Links,' and this squib on some railway speculations—the nature of which is happily quite unknown to us, as are also the parties cautiously designated by initials—has the fine roll of old Scotch song. John of the Caledonian, "King John," cogitates a new line:—

So he called the list of Councillors o'er,  
And names he fixed on three:  
"Go, summon them—these are the men  
Will do the job for me."

"There's lank and hungry B.....,  
Of fierce and biting tongue;  
And fibbing, foul-mouthed J.....,  
He's worth his weight in dung;  
And O..... of the brazen face,  
Go, summon all the three.

These are the men, I know their price,  
For any work not over-nice,  
Will do the job for me."

Within his writing-chamber then  
King John sits in his chair—  
Expectant sits, when, hark! a rush  
And a clattering up the stair,  
And in they pressed, with breathless haste,  
The chosen councillors three.  
"We're here, King John, and now speak on—  
The job must be a dirty one—  
That we'll not do for thee!"  
"My Friends, I know your virtues well,  
As well as you know mine;  
Though I on flattery were bent,  
This is no time for compliment;  
To come at once to my intent—  
I've planned another line.

In the far West I've been sore pressed,  
In Alford doomed to fail  
(And though the Glenmuthkin it may do),  
By bolstering for a year or two  
(This much in confidence to you),  
I'll have an Eastern Rail.

From Rattray-head to Girdleness,  
The coast shall own my way;  
I'll bring the pride of Blaikie down,  
I'll humble Webster and the Town,  
And keep the North at bay.

From Buchan's matchless capital,  
Fragrant with rarest smells,  
To Newburgh, where my J.....  
"Midst mussel-middens dwells;  
Along Belhelvie's golden sands,  
My line shall hold its way,  
To where my O.....'s mansion stands  
(And overlooks the bay).  
Thence, stretching west by the Broadhill,  
And eastward of the Banner Mill,  
'I will sweep the Links away."

—The "Links," we believe, are some open grounds, dear to popular feeling in Aberdeen as are the breezy downs of Hampstead to the Londoner,—which the railway projectors wish to appropriate as a part of the future domain of the Iron Horse, to the sharp disgust of the street minstrel:

The wide green Links, where I have seen,  
In the brave day of old,  
The gallant Pikemen exercised,  
And the Volunteers enrolled.  
The Locals, Towers' and Findlaysons',  
And the rare old Battery Core;  
And witnessed many a grand sham fight  
From the green Broadhill's sloping height,  
In the brave days of yore.  
On those days when the five Counties met  
Around the Grand Race-stand,  
And lords and dames, the fairest  
And noblest of the land,  
While rich and poor commingling,  
Gay chariots, foot, and horse,  
While the fleet racers winged their flight  
Along the level course.  
And o'er the beach and waving bents,  
Far as the golden sands,  
The city's joyous thousands thronged  
In merry laughing bands.  
The city's joyous thousands,  
Clad in their best array,  
Thronged o'er the beach and sandy bents,  
And upwards where the swelling tents  
Overlooked the sunny bay.  
And thinking on those brave old days—  
Alack, and well-a-day!  
May foul befall the Traitors base  
Who sold the Links away.

—Indeed, the singer grows pathetic as well as indignant, under this pressure of public wrong:—

And the old men finger on the hill  
To breathe the fresh sea gale,  
And wives and mothers anxious look  
To catch the distant sail.  
Where still the honest Craftsman,  
When his hard day's work he drops,  
Comes to shun the tempting tap-room,  
And the fatal tipping shops.  
And bands of girls rejoicing  
Come trooping o'er the hill,  
As the last sound of the evening bell  
Is heard from Banner Mill.  
You hear their merry voices  
As they roam from bank to brae,  
And think with wrath and sorrow keen  
That all this gay and gladsome scene  
Is doomed to pass away;  
And all because of Traitors three,  
Who did their trust betray.

—The case is one that will occur in cities. In London Sir Thomas Wilson's many attempts to inclose Hampstead Heath have made us familiar with the expression of popular discontent and popular regret. But we are not aware that any one of Mr. Catnach's poets has taken the theme in hand and denounced the bold Baronet from the peak of the Cockney Parnassus.

Dr. KAHN'S ANATOMICAL MUSEUM, 4, Coventry Street, Leicester Square.—OPEN for gentlemen only, from 10 till 10. Containing upwards of 1,000 Models and Preparations, illustrating every part of the Human Frame in Health and Disease, the Races of Men, &c. Lectures are delivered at 15, by Dr. SEXTON, F.R.C.S.; and at 4 p.m. precisely, by Dr. KAHN.—Admission, One Shilling.

ROYAL POLYTECHNIC.—Next Monday Evening, the 10th inst. at Eight. Mr. PEPPEY will lecture on the CHEMISTRY of the BREAKFAST-TABLE, also on BESSEMER'S PROCESS of MAKING IRON and STEEL, every Morning at Three, and Tuesday, Wednesday, and Friday Evenings, at Eight.—Mrs. MARY E. WEBB, a Coloured Native of Philadelphia, U.S., will deliver a DRAMATIC READING of HAWATHIA next Thursday Evening, at Eight. N.B. Mrs. Webb is the Lady who read before Her Grace the Duchess of Sutherland, at Stafford House.—The Entertainment by LEICESTER BOCKINGHAM, Esq., entitled 'LIFE in the WEST,' illustrated by Dissolving Views, painted by J. HARVEY, Esq. every Morning and Evening, at 4.15 and 9.15.—MONTAGUE'S UNIQUE WAX FIGURES, illustrating the Ethnology of Mexico, now increased by a curious model of the Statue-Twine Admission to the whole, 1s.—The new Lecture on the CHEMISTRY of FIREWORK will be repeated next Wednesday, the 12th, at Eight and Nine.

## SCIENTIFIC

LINNEAN.—Nov. 4.—Special General Meeting.—The President in the chair.—This was a meeting for the purpose of electing a Treasurer and a new Member of Council, both to fill vacancies occasioned by the decease of the late Mr. Yarrell.—Dr. Booth, formerly Secretary of this Society, was elected the Treasurer; and Dr. Baird, of the British Museum, the new Member of Council.—The President nominated Mr. W. Wilson Saunders a Vice-President, also in the room of Mr. Yarrell, Dr. Booth being already in that office.—At the Ordinary Meeting, besides one election of a Fellow, there were no fewer than eighteen certificates read, which, we believe, is almost an unprecedented number.





many parishes in England. It must not be forgotten, in conclusion, that the archiepiscopal registers contain entries of many ancient wills, proved before the archbishop, which are nowhere else to be found; among these is the will of John Gower, the poet, which was published by Dr. Todd, from Archbishop Arundel's register, in his 'Illustrations of Gower and Chaucer,' and afterwards more accurately by me in the 'Excerpta Historica; or, Collectanea Topographica.'—Mr. Black also read a paper, 'On the Title of the Palace and Manor of Lambeth.'—Mr. J. Wickham Flower read a paper, entitled 'Some Passages in the Life of Archbishop Laud.'—Dr. J. Forbes Young exhibited the Sacramental Cup of the Archbishop, an elegant vessel of ivory, 16 inches in height.—The Rev. C. Boutell gave a graphic description of the Palace, which was further elucidated by a large and elaborate plan, prepared by Mr. Webb, the Honorary Secretary. At the conclusion of this paper the company visited the Chapel, Lollards' Tower and Library.—Upon re-assembling, an interesting account was given, by Mr. W. Willmer Pocock, 'On the Recent Discovery of the Remains of a Roman Villa on Walton Heath.'—Mr. G. R. Corner gave a description of two deeds executed by Elias Ashmole for the conveyance of his house at South Lambeth; and Mr. W. H. Hart read a paper, 'On the History of the Manor of Hatcham.'—Notwithstanding the unfavourable state of the weather, upwards of 400 persons were present.

## MEETINGS FOR THE ENSUING WEEK.

- Mon. Geographical, 8.—Proceedings of the North Australian Expedition under Mr. A. C. Gregory, by the Right Hon. H. Labouchere.—Notes of a Journey up the Sadong River, Borneo, by Mr. Wallace.—Proposed Exploration of Borneo, by Lieut. De Grey.
- Tues. Royal Academy, 8.—Anatomy, by Prof. Partridge.
- Wed. Zoological, 8.—On New Mammalia, by Dr. Gray.—On the Groups of Northern Europe, by Mr. Gould.—On the Secretary Bird of South Africa, by M. Verreaux.—On the Australian Dugong, *Halicore Australis*, by Mr. Fairholme.
- Inst. of Civil Engineers, 8.—On the Improvement of Railway Locomotive Stock, and the Reduction of the Working Expenses, by Mr. Clark.
- Egyptian, 7½.—On the Metaphorical Sculptures of Egypt, by Mr. Bonomi.
- Royal Society of Literature, 4½.
- Ethnological, 8½.—Do the Differences in Language indicate Differences in the Mental Faculties of the various Families of Man, or do they only point to Varying Degrees of Mental Development? by Mr. Beale.
- Astronomical, 8.
- Asiatic, 2.

## FINE ARTS

*The Ancient Workers and Artificers in Metal, from References in the Old Testament, and other Ancient Writings.* By James Napier, F.C.S. Simpkin & Co.

Mr. Napier started with the intention of writing a book on the "Chemistry of the Bible," and ended by producing a work on Scriptural Metallurgy. The thought is original, and is carefully, though rather dryly, elaborated.

The book is a suggestive book to the poet, and will furnish many a simile if well ransacked, as when the writer speaks of the silver melted out of the earth by the fire in the Pyrenean woods; or as when he tells us that it is only when gold becomes clear as a mirror, and reflects the refiner's face, that it is really freed from its dross and scum. Of the antiquarian points of Scripture Mr. Napier does not make much. He tells us that, according to Moses, iron and copper were found in Palestine, and that metal workers fashioned the Ark which led the army in the Desert. In Saul's time these artificers seem to have died out, and scarcely a smith was left in the land. Solomon's Temple, he thinks, gave an impetus to Art, though it never made much way among the stern people whom the kings misruled. Six metals only are mentioned in Scripture, but, according to the alchemist's legend, the Israelites were acquainted with mercury, and called it in Numbers (xxi. 22, 23) "the water of separation." Going back to earlier notices of metals in the Bible, we come to the allusion in Genesis to "the land of Havilah," where there is gold, and not merely gold, but good gold. Job speaks of gold dust. Tubal Cain, as the father of smiths, and the first Titanic worker, must not be overlooked. According to Schlegel, if we remember rightly, he was a user of magic rites, a fire worshipper, and a

user of music for purposes of magical incantation. He might have forged the first sword by Satan's help: we may suppose he fashioned the ploughshare. Far away, later, we find the king of Babylon carrying away from Judea 1,000 smiths, to forge chains for their countrymen and weapons for their oppressors. Job and David both allude to refining, and in Amos there is a long passage quite technical in the minuteness of its detail.

"Son of man, the house of Israel is to me become as dross: all they are brass, and tin, and iron, and lead, in the midst of the furnace; they are even the dross of silver. Therefore thus saith the Lord God, Because ye are all become dross, behold, therefore, I will gather you in the midst of Jerusalem. As they gather silver, and brass, and iron, and lead, and tin, into the midst of the furnace, to blow the fire upon it, to melt it; so will I gather you in mine anger and in my fury, and I will leave you there, and melt you. Yea, I will gather you, and blow upon you in the fire of my wrath, and ye shall be melted in the midst thereof. As silver is melted in the midst of the furnace, so shall ye be melted in the midst thereof. Thy silver is become dross. . . . I will bring again my hand upon thee. I will purify thy dross, and take away all thine alloy." This, we think, is very descriptive of the process of cupelling, collecting the silver with its alloy, and melting it in the midst of a furnace, and, when melted, blowing upon it for the purpose of purifying, by burning off the dross. Some commentators, however, when speaking of these passages, refer to the materials being collected and put into the furnace for the purpose of melting; the blowing having reference to the fire in order to produce an intense heat, such as in our blast or cupola furnaces. Now, we think such explanations are erroneous and inapplicable to the circumstances, entirely destroying the beauty of the figure.

As the Egyptians used nitrate of silver—which is our modern marking-ink—to write on their mummy swaddling-clothes, Mr. Napier supposes the Jews must have known the effect of acids in dissolving silver and separating gold. Yet probably, as the Bible speaks of gold of Ophir, and gold of the North and Parvair, they had no means of perfectly refining. The writer supposes, although silver shekels are first mentioned, that Abraham had gold coin. On the Jewish riches the writer tells us much. From 1800 to 1848 the world's produce of the precious metal was 390,000,000. California and Australia have added about 266,000,000. Now, David's expenses Mr. Napier calculates, at the outset of the Temple, including treasury hoardings, private and public contributions, at 939,929,687½, which (if correct) is more than has been raised in the whole world in the last fifty-five years. But with all these riches, Tyre was the England of those days; and Solomon's gold from Ophir alone came to 6,000,000; and this was at a time when the Phenicians visited Spain, and made even their anchors of silver. On all Scriptural statistics Mr. Napier is singularly amusing. He calculates the Queen of Sheba's present of 120 talents of African gold at 657,000. When Haman offered a present to Ahasuerus, he promised 2,000, or 3,000, a-year.

About the golden calf that first gave the Children of Israel a taste for gold, Mr. Napier becomes curious. How the calf was ground is a question that puzzles commentators. Some say, Moses kept the gold and gave the people only a yellow dust; others, that he calcined it with Desert *natron*. Now, as *natron* means carbonate of soda, which is no acid, this theory is an absurdity. Mr. Napier thinks Moses cast it in ingots, then beat it into leaves and mixed it with water.

About copper, Mr. Napier is equally voluminous. It is only mentioned, however, once in the Bible, and that is in the account of the return from Babylon. Even in this instance it is supposed some alloy of gold is meant, as the word brass is used for copper and bronze. All the decorations of the Ark and Temple seem to have been of bronze.

The oldest mention of tin is in Numbers,—at least the word Moses uses, *Bedil*, is generally allowed to be tin. As there is no tin in Egypt or Palestine, it must have been obtained through the Phenicians from Europe. There is even a wonderful theory that the word Britannia comes from the Hebrew *Baral-anac*, the land of tin. Isaiah refers to tin, which the Jews seem to have used for vessels and ornaments. As the late Assyrian discoveries show us the early use of the arch, so do they that of the oxide of tin for glazing earthenware.

But it was to manufacture bronze that the Moloch worshippers visited the bleak Land's End.

The old metallurgists had a thousand secrets which perished from the jealousy and alarm of the trading principal. They gave it an edge and elasticity, and had the power of making it resist rust, by covering it with a rich olive-coloured patina. Of this material wind instruments, axes, daggers and saucepans have been found even in England. With respect to the ark and its value, Mr. Napier again steps forward with curious figures. The contributions of the Jews, it seems, amounted to 45,266½ *ss*. The great bronze vase, with the oxen and lily flowers, held about 20,000 gallons of water. Even Solomon, in all his glory, probably thought and cared little for those far distant petty islands where the Phenicians bought the bronze for the vessels that were too numerous even to number. Mr. Napier supposes, ingeniously enough, that the great golden image that shone over the plains of Dura was formed of the spoil of the Jewish temple. The candlestick of the Temple, which Titus carried off, was taken by the Goths to Carthage, and brought from there to Constantinople by Belisarius. From thence, A.D. 534, it was removed to a Christian church at Jerusalem.

Lead is mentioned by Ezekiel; and the Jews seem to have used it for solder, for clamps, and for plumb-lines.

In his chapter on Iron, Mr. Napier sums up his conviction that we, considering our appliances, are behind the ancients. He says,—

"The advancement of society, of the human race, is like the waves of the sea upon the beach during a tidal flow. One wave comes, and again recedes nearly as far as it had come; another follows, and repeats the same rise and fall, still each gains a little, and their gainings, added together, form the full tide, which may also be described as a series of curve or wave lines, the advancement not being one continuous ascent, but a series of gains and losses. But the tide of progress flows on. One wave may take a little longer to reach its altitude, and may again rapidly sink; but a flow cometh, gathering in its course all that is good and valuable, till the tide of human civilization is at its full. How observant of all this is the preacher! 'The thing that hath been, it is that which shall be; and that which is done is that which shall be done. Is there anything wherewith it may be said, See, this is new? It hath been already of old time, which was before us.' Let us be satisfied with the fact that the great work of progress is going on, and a time coming when art and science will go hand in hand for the attainment of one glorious object—the universal good of mankind—when there shall be nothing to hurt or destroy in all the earth."

Contrary to all theory, and in spite of difficulties, iron is one of the earliest metals that Tubal Cain seems to have turned his strong hand to. Job, too, mentions iron; and Moses also speaks of the Israelites as delivered not merely from brick-making, but also from the iron furnaces.

The way in which Mr. Napier, never very deep or original, sticks together his texts about iron, furnishes a fair sample of his manner.—

"And the staff of his spear was like a weaver's beam, and his spear's head weighed six hundred shekels of iron." "And he brought forth the people that were therein, and put them under saws, and under harrows of iron, and under axes of iron, and made them pass through the brick-kiln." "But the man that shall touch them must be fenced with iron, and the staff of a spear." "And Zedekiah, son of Chenaanah, made him horns of iron." "And David prepared iron in abundance for the nails for the doors of the gates, and for the joinings." "Whose feet they hurt with fetters: he was laid in iron." "He hath broken the gates of brass, and cut the bars of iron in sunder." "I will break in pieces the gates of brass, and cut in sunder the bars of iron." "The sin of Judah is written with a pen of iron." "I have made thee this day a defenced city, and an iron pillar." "Thou hast broken the yokes of wood, but thou shalt make for them yokes of iron." "Moreover, take thou unto thee an iron pan, and set it for a wall of iron, and set it between thee and the city." "They drank wine, and praised the gods of gold, and of silver, of iron, of wood, and of stone." "For three transgressions of Damascus, and for four, I will not turn away the punishment thereof, because they have threshed Gilead with threshing instruments of iron."

Mr. Napier's book, though amusing, is dry and shallow; but he may point the way for better men.

**FINE-ART GOSSIP.**—Mr. E. M. Ward has returned from Paris with a portfolio of sketches for the great picture of Victoria at the tomb of Napoleon—commissioned by the Queen. The Emperor and Empress, we understand, are to give the artist sittings in December.

We perceive that an exhibition of pictures has been held at the Athenæum of Plymouth, at which the number of works of Art have been upwards of three hundred. A peculiar interest lies in the fact,



that with very small exception the paintings and drawings exhibited were the work of men of Devon and Cornwall;—thus reminding England how liberal the far west has been in its contribution to the roll of great painters.

The following communication speaks for itself:—  
"20, George's Terrace, Kilburn Priory,  
Nov. 6.

"Will you permit me to answer in your columns an article which has appeared in those of a monthly contemporary? I have no doubt the Editor of the journal alluded to would insert the contradiction, if I were to address it to him; but the publication in question is of a monthly issue; and this tardy justice would only come after the mis-statement I complain of had gained considerable currency, and perhaps credit. Calumny, especially when directed against the memory of the dead, should be met with ready and prompt denial even before the sheets that contain it are dry from the press. The *Art-Journal* for the present month contains an obituary notice of my nephew, Mr. Joseph John Powell, evidently intended to impress the reader with a belief that he was a cherished protégé of the '*Journal*,' and that the Editor knew all about him—his vices as well as his merits. It deals, however, somewhat justly with the latter, and improves the occasion by making a grand parade of the former. To say that my nephew had good prospects is, of itself, a misrepresentation. He had the prospect of every poor, struggling young man of aspiring talent, to labour on through long years of privation and difficulty, earning a scanty living, while yet toiling at his art, and often puzzled to choose between spending his last shilling on a dinner or on some necessary materials for his work. Had his life been spared, he would, no doubt, in time have conquered difficulties and surmounted obstacles. But his constitution, naturally delicate, sank under privation he was unfit to bear. I will admit his want of prudence in not sufficiently conciliating those whose favours might have rendered more certain the gaining of a hard-earned crust, and in showing his dignity as a proud young man to those who could loftily patronize his poverty. He was a young man of studious and reserved habits, who formed few friendships and had few associates. He was proud, I grant, to a fault; but it was the only fault for which the Editor of the *Art-Journal* ever had reason to censure him. I do not say that that gentleman may not have had some such notion, or fancy, during my nephew's lifetime, and, perhaps, may not have changed it since. If so, the young man would probably have treated such an account with contemptuous silence—a silence which the sage adviser may have mistaken for a tacit confession. I can appeal to all who knew him to confirm me, and defy any detractor to bring forward one fact in support of this unwarrantable and attempted accusation of one who is now no more.

I remain, &c., SAMUEL POWELL."

Painted glass bids fair to grow as ubiquitous as poverty. We now read of memorial window after window undertaken for in the Grey Friars' Church, at Edinburgh, leaving only a couple to which such decoration has yet to be promised.

Prof. Drake, the Berlin sculptor, has invented a process to protect marble against all damaging influence of the weather. A liquid is employed which the marble imbibes without hurt to its appearance. The process has been successful in several trials, but is kept hitherto a secret by its inventor.

Under the title of '*Il Duomo di Milano*, illustrato e corredato di un teststorico e descrittivo, con cento tavole circa, incise in rame,' a description of the Cathedral of Milan has begun to appear at P. & G. Vallandi's, Milan. The work, of which two numbers have been published, is worthy of the importance of its subject, and will, when completed, form an excellent counterpart to the similar work on the Cologne Cathedral by the late Sulzpi Boisseree.

Promises of pictures, statues, bronzes, glass, gems, and other precious works of Art continue to pour in upon the Committee of the Manchester Exhibition. If the fortunate gale shall blow a few weeks longer, in its late steady fashion, the Com-

mittee will be embarrassed with its wealth of choice. From the Royal Society of London a permission has been given to the Committee to select from their gallery of portraits of men distinguished in art and science—from the Newtons, Bayles, Flamsteeds, and others—all the pictures which they may wish to exhibit in the manufacturing capital. The Committee of the Royal Institution of Liverpool have placed their collection of pictures unreservedly at the disposal of the Committee of the Exhibition. Mr. R. S. Holford, M.P., has promised to contribute a Leonardo da Vinci, La Vierge des Rochers,—an Angelino Bronzino, Portrait of Cosmo, first Duke of Tuscany,—a Caspar Poussin, View of the Campagna,—a Mazzolino da Ferrara, Adoration of the Shepherds,—a Gaudenzio Ferrara, Altar Piece,—an Andrea Solario, Virgin and Child,—a Giovanni Bellini, Portrait of a Young Man,—a Titian, A Riposo,—a Titian, Portrait (supposed to be of a Duke of Milan),—Palma Vecchio, Virgin and Child worshipped by the Saints,—a Bonifazio, Virgin and Child,—a Tintoretto, Procurator of St. Mark,—a Ludovico Carracci, Virgin borne to Heaven by Angels,—an Annibale Carracci, St. John the Evangelist kneeling,—an Albano, A Riposo,—a Greuze, Girl with a Dove,—a Rubens, Sketch from the Descent from the Cross,—a Franz van Mieris, Pedestrian with a Flask,—an A. van Ostade, Man and his Wife at a Table,—an I. Van Otter, Travellers halting at an Alehouse,—a Paul Potter, Ass and two Goats,—a Berghem, Landscape,—a Carel Du Jardin, Two Horsemen halting,—a P. Wouvermans, Men and Women on Horseback,—a P. Wouvermans, Cart with Grey Horse,—a Hobbima, Wood with a Road through it,—a J. Ruysdael, Castle, Mill, and Village,—a J. Van Huysum, Fruit and Flowers,—a J. Van Huysum, Vase with Flowers,—and a Sir D. Wilkie, Columbus showing the Map of his Discoveries. Sir Culling Eardley will send one of the finest specimens of Murillo in England; also a Rembrandt and a Hemlinck. Mr. Hope Scott will contribute a celebrated picture of Rob Roy. The Marquis of Camden will send a portrait of Lord Chancellor Camden, by Dance. Mr. Jacob Bell will contribute three pictures by Landseer; and Mr. E. A. Butler, of Birmingham, two by M. Antony. Mr. Thomas Stirling has promised some Assyrian sculpture. Mr. John Naylor, of Liverpool, will furnish a Landseer, Life in the Old Dog yet,—two pictures by Turner, Pas de Calais, and Cologne,—and a work by Landseer and Calcott, Harvest scene in the Highlands. From the same collection will be seen an Eastlake, Christ weeping over Jerusalem,—and a Leslie, The Spectator and Sir Roger de Coverley going to Church.

#### MUSIC AND THE DRAMA

##### NEW PUBLICATIONS.

*Trio in B Flat, for Pianoforte, Violin, and Violoncello.* Composed and Dedicated to his Friend and Master, Bernard Molique, by S. W. Waley. Op. 15. (Schott & Co.)—The boon that a really new pianoforte trio would be to players of every accomplishment needs not here be described. It is idle to say that the form of music in question was exhausted by Beethoven, when a Mendelssohn could come after him,—and in spite of greater formality of structure and slenderness in idea, and in spite of demanding a difficulty of execution not to be mastered by amateurs, could still captivate Europe. "How we are to come at novelty" is another question, which we must answer for the hundredth time by encouraging the seeker to be more jealous in the entertainment of his first ideas than is the habit of our young writers. Be their thoughts suggested or invented, unless they catch the ear at the outset the listener's subsequent attention may be respectful, but will hardly ever become eager. Here, as if in illustration of our remark, is an elegantly-conceived and carefully-completed work, by the worthy pupil of a worthy master, yet falling short of the novelty and effect which so much elegance of taste and skill of writing ought to have insured by way of result. Signs of good training are obvious from the first to the last bar; something, too, of the in-

fluence of Mr. Waley's master, with which we find no fault, unaccompanied, as it is, by anything like servility of imitation; something, thirdly, of the amateur pianist, since the pianoforte is virtually written for one hand accompanied by the other, instead of the interest being distributed on the right and the left. Supposing these objections all made (it would be nonsense to make them in the case of any work which did not contain more to admire than to question), the *trio* remains an elegant, agreeable, orderly *trio*. We are conversant with no foreign music of amateur origin so thoroughly finished and so pleasing. If Mr. S. Waley will and can act in the spirit of the hints thrown out above, he may one day be welcomed among all chamber musicians as a writer on whom Onslow's mantle, for delicacy, thought, and good substantial science, has fallen.

*Twilight Fancies: Twelve Pieces for the Pianoforte.* Composed by Edward F. Chipp. Op. 12 (Addison & Co.)—As pleasing a work of its order as we have lately looked into. There is an unaffected charm in some of these twelve pieces, as, for instance, the first, third, fourth, sixth, ninth, and tenth. They are easy to play, yet not puerile,—they are "songs without words," and yet not closely imitative of Mendelssohn. We know that an artist can cut cameos delicately, yet fail if he has to produce a bas-relief;—nevertheless, we counsel Mr. Chipp to try something in composition more sustained and important than these '*Twilight Fancies*,' agreeable though they be.

Of the best vocal music before us we have already made mention in our report of the Bradford Festival. Here are Mr. Macfarren's "*Beautiful May*," the beautiful *Song with a burden*, from his *Cantata*,—and Mr. Hatton's "*Love is like the ocean wild*," "*Under the greenwood tree*," "*Feasting on our good king's deer*," and "*In our forest dell*," part-song of village maidens from '*Robin Hood*' (Cramer & Co.). On returning to Mr. Hatton's music, we are not so much disposed to regret the absence of freshness as to wonder that the musician was able to conjure up an idea of any sort at the call of text so utterly sickly.—We have further to announce, as also published by Cramer & Co., "*The time trees by the river*," an elegant ballad, by Mr. G. A. Macfarren,—"*Fair Hilda*," song, translated from the German of E. Morike by E. M. S., composed by Louis Wallbach, which is remarkable as a piece of platitudes,—"*The Zingarella*," composed by L. Venzano, written and arranged by G. Linley, a show piece provided for Madame Gassier,—"*Blue-Eyed Nell*," ballad, written and composed by George Linley,—"*Smile thou! He's coming*," Irish Cradle Lullaby, the poetry and melody by Sir John Edmond De Beauvoir, Bart.,—and "*When birds are singing*," duett for soprano and contralto, composed by Henry Smart. Mendelssohn's duett, of which the English burthen is '*Greeting thee everywhere*,' greets us everywhere in this curious piece of transcription. At the commencement we have a literal repetition of Mendelssohn's phrase—in the middle of the duett the voices reply one to the other according to his pattern,—and the close is Mendelssohn's close, transposed a third higher. There is a fortune to be made, by a like manner of composition, out of the *duetti di camera* of Biondini, Gabussi, and others; but Mr. H. Smart is too clever a man to be allowed to exercise his industry so strangely without reproof.

*Sabilla Novello's Voice and Vocal Art.* (Novello.)—This pamphlet, forming a number of "*Novello's Library for the Diffusion of Useful Knowledge*," contains some sensible remarks and judicious hints, all directed to cultivating the "*voice and vocal art*" as a branch of music apart and peculiar, and not one merely subordinate to the composer's purposes. Is there not a misprint in the table of *scales*, p. 4, or is the notation used in reference to the tenor register meant to convey that it is to be sung an octave higher than written? The whole of this page stands in need of revision, being confused in the classifications and descriptions which it contains.

N° 1515.  
HER MAJESTY'S THEATRE WITH THE LOCALITY THEN EITHER THEN THE AR AND THE LESS OCCASION REE AND GRATITUDE HAD NEVER Theatre, and Mr. Macfarren Berlin Choir winter entered mental novel never have to briek than the ging consen Miss Cathar say) made of Europe sin artistic tou tralia, Peru West India Russia. T have confi endowment with a ric French, Sp and Scotch at least no ment close the lady w Valley, in first night still or sel postpone o her journe that on W in her old from 'La Scotch me.  
ADELPH stage on M A new pla Marriage, Leigh Mu absent from her cavali on the Radium, Castle, h haven (M poor with poor-dor creating i this, he sl yard—the Well (M ventures i where th civility; l that egre requires l with Rae to her aln Having l Worcest military o, and havi the cavalr whom she aid of a fe a state of being set yields her Dandie, e important with the of an ecc in its pr at the en the princ of its mo  
CITY Vanden last week



**HER MAJESTY'S THEATRE.**—M. Jullien's Concerts began on "Guy Faux" night at *Her Majesty's Theatre* with an extra amount of circumstance. The locality itself is less convenient for the purpose than either Drury Lane or Covent Garden; but then the aristocratic situation has been pleaded; and the lessee's liberal consideration on the occasion recommended as a subject for glorification and gratitude,—just as if promenade concerts had never before been held in *Her Majesty's Theatre*, and as if the public had already forgotten Mr. Macfarren's 'Sleeper awakened,' and the Berlin Choir, and the other attractions of former winter entertainments there. As yet, the instrumental novelties have not been remarkable,—but never have the showman's pipe and tabor been more brisk than in announcing Mr. Mitchell's "obliging consent" and "invaluable aid" in securing Miss Catharine Hayes,—who, (the bills go on to say) made on Wednesday 'her first appearance in Europe since her return from an unprecedented artistic tour in Asia, Africa, and America, Australia, Peru, Mexico, the Brazils, the East and West Indies, the United States, Canada, and Russia. The burning tropics and the cold north have confirmed her triumphs. To her natural endowments and artistic excellence, she now arrives with a rich store of national melodies, Italian, French, Spanish, German, Dutch, Irish, English, and Scotch.' The grammar of the last clause is at least not aristocratic, and the whole announcement closely resembles the recommendation of the lady who sings in 'The Mill of the Happy Valley,' in one of the suburban salons. The first nights of M. Jullien's revels are never either still or select,—we shall, therefore, for a week postpone our welcome home to Miss Hayes after her journey round the world,—simply stating that on Wednesday and Thursday she appeared in her old repertory, 'Ah, mon fils,' the *sortita* from 'La Sonnambula,' and in an Irish and a Scotch melody.

**ADELPHI.**—Madame Celeste returned to this stage on Monday as *Miami*, in 'The Green Bushes.' A new play was also produced, entitled 'A Border Marriage,' in which Miss Wyndham and Mr. Leigh Murray (who has for some months been absent from these boards) enacted the heroine and her cavalier wooer. The details of the story, taken from the French, are simple enough. *Sir Walter Raeburn*, a penniless cavalier, of Raven's Hill Castle, has to provide dinner for *Captain Cuzharen* (Mr. Parselle), and other friends, equally poor with himself; and *Dandie*, his cook and major-domo (Mr. Wright), incurs the duty of creating it from nothing. Not being able to do this, he shoots the poultry in a neighbour's farmyard—that of the Widow Willoughby, of Heron's Well (Miss Wyndham). The lady imprudently ventures into the castle to complain of the outrage; where the cavaliers treat her with the utmost civility; but on proposing to depart the lady finds that egress is barred at every point. Cuzhaven requires her, indeed, to sign a contract of marriage with Raeburn, which, as a jest, she does; but finds to her alarm that the document is a valid binding. Having been present in disguise at the battle of Worcester with her husband, and accustomed to military dispositions, the lady resorts to stratagem; and, having bribed Sir Walter's attendants, captures the cavaliers, and does battle with Raeburn himself whom she wounds in the hand. Gradually, by the aid of a few minor incidents, she works herself up to a state of sympathy with the gallant knight; and, being set free by the surrender of the contract, yields her hand to him willingly. The part of *Dandie*, though forming no part of this outline, is important in the acting: a humorous interference with the plot, but heightening the comic situations of an eccentric drama, which caused much laughter in its progress, but was not vehemently applauded at the end. A want of art, in not preparing for the principal incident, may be ascribed as the cause of its moderate success.

**CITY OF LONDON.**—The engagement of Mr. Vandenhoff and his daughter, to which we alluded last week, yet continues, and the audiences increase

in number. This week Miss Vandenhoff's delicate play of 'Woman's Heart' has been performed, and alternated with 'Romeo and Juliet'; and in both her acting has been well appreciated. This event is regarded as of importance, from the rank that has always been maintained by these performers in the profession, the fact that they belong to the Kemble school of acting, and the circumstance of their not having hitherto condescended to "the star system" of the East, where some theorists expect a new sunrise of the drama.

At Drury Lane, on Monday, Mr. Charles Mathews reappeared, and was greeted by a numerous audience. The part selected for the occasion was *Marplot*, in 'The Busy-Body.' This may be regarded as the commencement of the dramatic season;—but it will be interrupted next week by the reproduction of the operas that were so successful during the last.—At the Lyceum, Mr. Whitehead's unfortunate play of 'The Cavalier' was put up for the apparent purpose of demonstrating the power with which Mr. Dillon can work up a tragic situation. The opportunity afforded in the second act was seized with great force, and won universal plaudits. But the platitudes of the third act "let down the pegs that made this music"; and the result was a fresh proof that this play can never be popular in London. A farce, by Mr. Harris, called 'Doing the Hansom,' followed, in which Mr. Toole represented an embarrassed young gentleman from the country, who drives about all night without being able to pay his fare, and endeavours to escape by running into a house at one door and out at another; whereupon sundry incongruous incidents occur, which, by the exaggerations of the actor, are rendered amusing. Mr. Toole will have increased his reputation by his spirited eccentricities in this slight drama, which may be pronounced successful.—At Sadler's Wells 'Julius Cesar' was performed on Saturday, and served to show the general efficiency of the company in the successful representation of the many important characters that constitute this noble historical tragedy. Mr. Marston made an excellent *Cassius*, Mr. Robinson a most effective *Marc Antony*, and Mr. Phelps's *Brutus* preserved the equanimity of the patriot and the stoic with his usual tact and judgment. Of the minor parts, Mr. Ray's *Caeca* must be pronounced an admirable impersonation; and Miss Atkinson's *Portia* had considerable merit. But the *Calphurnia*, short as the rôle may be, ought to have been more respectably supported.

**MUSICAL AND DRAMATIC GOSSIP.**—Some of our readers would be glad to know whether the English sub-committee intended to take part in the great Handel commemoration of 1859 is yet formed; and in what manner its energies are likely to be directed. The remarks of a Correspondent of ours on the subject [*vide p. 1090*] appear to have excited more than ordinary interest,—and we observe that some of our contemporaries, who apparently do not understand English, and, at all events, cannot transcribe correctly, have declared that the *Athenæum* has been "contending that the Germans should erect their monument to Handel in England." This is simply untrue. To avoid further misrepresentation, let us repeat what our Correspondent said:—

"Permit a lover of Handel and a debtor in music to the Germans to suggest some reasons why, if *English memorial there be*, it should stand on English, not German ground,—should be raised in the place of our great fellow-citizen's labours and death,—and not of his birth."

And, by way of close:—  
"If English artists and amateurs think it well to join Germany in erecting a statue to Handel at Halle, \* \* let them at least stipulate \* \* that no sum shall pass across the Channel for any such purpose unless a proportionate amount—say three as much—shall have been raised in Germany by those suing for extraneous assistance." We agree with our Correspondent in wishing that, if the English sing and play to collect money for a Handel monument, in 1859, such monument should stand on English ground,—since the fact is not to be disproved that no German musician less belonged to Germany than Handel; but the idea of our having suggested or invited the Germans to plant their tribute on English ground is simply ludicrous. We have no disposition to

meddle with their enthusiastic efforts in memory of a great man, who, like Shakespeare in Drama, merits a monument in every spot where Art is named and Music heard.—The matter is one of too great interest for misrepresentation to pass without explicit correction; and we shall watch every step taken in Halle, or in Hanover Square, with close attention.

The success of the Italian Opera at Drury Lane has been so great, that, we perceive, the artists have "consented to forego their Continental engagements," for some nights longer,—and will commence a second series of performances on Monday next. Signor Mario, however, has gone to Paris.

We transcribe the following advertisement, just put forth by the Dramatic Authors' Society:—

"Notice is hereby given to all lessees and managers of theatres, and operatic artists, that the representation of any opera, or portion of an opera, the property of a member of this Society, whether as an operatic recital or in a concert, at any theatre or place of dramatic entertainment in the United Kingdom, without the consent in writing of the author and composer, or the Secretary of the Society, previously obtained, will render all persons so representing such opera, or portion of an opera, liable to the penalties under the statute of 3 Will. IV. cap. 15."

—It remains to be seen how the above will work, should the English ever have an opera again; since we cannot imagine it bears on old stage productions, and presume that 'Though he be now a gray, gray friar' and 'The light of other days' might still be sung at a benefit in a theatre without consent applied for or granted of Messrs. Planché, Bann, and Balfé. But the adjustment of gains betwixt song-writer, publisher, and manager has been long so capricious and ill-proportioned that we are glad to see any measure proposed by which ballad-writer and melodist may be able to reap a better harvest than has till now fallen to their share. In another point of view this assertion of right and property may be useful, as tending to increase our stores of opera, distinct from concert-music.

The first Court play at Windsor, on Thursday week, is announced to be 'The School for Scandal'—followed by 'Hush Money.'

We observe that the usual winter *Soirées* of Miss Dolby are announced as about, shortly, to be given.

The Philharmonic Society of Vienna appears to be giving itself to the romantic school of music, if we are to judge from its *programme* for the winter, which includes Schumann's 'Rose-Pilgrimage'; 'L'Enfance,' by M. Berlioz; the Overture to 'Faust,' by Herr Wagner; and sundry compositions by Dr. Liszt.—The last-named artist is further announced, by the German journals, as engaged on several new compositions of importance—a Symphony, to be called 'Schiller'; the Hungarian opera of which mention has been made, and another Mass.—In spite of all this activity, however, the working repertory of the German opera-houses seems, as it has been of late years, still principally fed from Paris. M. Meyerbeer's four operas, M. Halévy's 'La Juive' and 'Le Val d'Andorre'—a revival at Berlin of 'La Part du Diable,'—such is the staple of the news from the German musical theatres, northern and southern.

Those who, like ourselves, have not heard enough of Cherubini's music may be glad to hear that, for the *Sainte-Cécile* Mass, on the 22nd of November, which, for Paris, is a distinguished choral and orchestral performance, the Coronation Mass of Cherubini has been this year selected.—A bust of Leueur (another composer concerning whose curiosity is unsatisfied) is forthwith to be placed in the saloon of the *Grand Opéra*.

The Italian Opera at Paris does not seem to be proceeding brilliantly.—Madame Frezzolini has appeared in 'Beatrice di Tenda,'—Madame Cattinari, a new *soprano*, in 'Ernani,' a lady who is described as having everything to learn.—M. Mathieu, a new tenor, who has been put forward in 'Il Trovatore,' is described by a Correspondent as "probably the worst tenor that ever appeared in any opera-house of pretension."

Reports of dynastic change are always wandering about Paris. In art, no less than in politics, our neighbours were not ill-described by the Frenchman when speaking of them during the year of tumult, 1848, he said, "They do not know what

they want, and they will not stop till they have got it!" We have month by month written the story of the decay of the *Grand Opéra* during many years, conceiving that theatre to be the most interesting musical theatre in Europe. Month by month the Parisian journals have told of success upon success; but of late the successes have grown less and less apparent to such of the public as recollect the days when Madame Dorus, and Mlle. Falcon, and MM. Nourrit, and Levasseur, and Lafont, and Serda, and Déryis—in short, a complete company of French singers—undertook to sing and act the works written for the French public. We now hear as a rumour which is not to be discredited, that the *Grand Opéra* may probably undergo a complete transformation, by passing into the hands of M. Perrin, the present manager of the *Opéra Comique*; and that the *Opéra Comique* is to be handed over to a gentleman deep in the councils of M. Meyerbeer. Should this take place, the composer (it is said) has declared his willingness to support that theatre with three new operas,—the one with only three characters and no chorus, which we hear is completed—'L'Africaine,' which is to be remodelled—and a third work not as yet named. Of other movements which may arise out of such a combination we shall not speak at present. If these measures be carried out an entire change must pass over the two principal musical theatres of Paris. A completely new spirit must be infused into the *Grand Opéra*, or it will sink into utter ruin,—while the occupation of the smaller theatre by the German *maestro* will drive the young French composers to seek their arena elsewhere.—Clever, brilliant, and scenically exciting as are M. Meyerbeer's operas, their success is dearly purchased. The enormous amount of preparation that they require is only equalled by the difficulty of their being kept on the stage after they have been once mounted. Not only may it be said that they are nowhere to be heard in perfection, except in Paris,—but further, that they are never to be heard there in perfection, except when given by the original "cast" of singers, who have been trained and strained to execute them adequately. Any scheme which tends to the exclusive enthrone of M. Meyerbeer can only be partially advantageous, and at the expense of his contemporaries. One 'Domino Noir' is worth a hundred times more to the world in the long run than a score such operas as 'L'Étoile.'—Meanwhile, the immediate novelties coming forward at the *Opéra Comique* are announced to be 'Payche,' with music by M. A. Thomas, and the part of the heroine by Madame Ugalde,—and 'La Sylphe,' with music by M. Clapissin, in which Madame Duprez van den Heuvel will appear on the stage, for the first time since her marriage. Every instrument has its enthusiastic protectors. The guitar has been taken up by a Russian amateur, who has called a congress of guitar-players and composers at Brussels, and who announces prizes to be awarded to the first and to the second best of those who appear in either character.

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**Photographic Tent.**—We are informed that Major Fitzgerald, of Maperton House, Somerset, has invented a new photographic tent, the weight of which does not exceed a few pounds. It can be erected and taken down in an incredibly short space of time,—it requires no wooden framework or poles,—it excludes all light but that by which the photographer manipulates,—and it is not nearly so hot as the ordinary tent.

**Camels in the United States.**—The first importation of camels having proved so completely successful, the Government of the United States intend sending the store-ship Supply, Capt. Porter (which is now fitting out), for a second cargo. Thirty-four camels were introduced into Texas last year by way of experiment, and so satisfactory was the result that it is to be repeated.—*Californian Farmer.*

**To CORRESPONDENTS.**—Tyro—S. S.—A. F.—E. J.—S. O.—J. N.—H.—J. M. A.—B. A.—received.  
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 now proposed to the Board for the first time."

The Income of the COMPANY is about a QUARTER of a MILLION  
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The Position of the STANDARD, and its whole Terms and Con-  
 ditions, are such as to give it the strongest claims on public  
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## SUN LIFE ASSURANCE SOCIETY, LONDON.

Policies effected with this Society now will participate in FOUR-FIFTHS OF 30 PER CENT. of the Net Profits of the Society, according to the conditions contained in the Society's Prospectus.

The Premiums required by this Society for insuring young lives are lower than in many other old-established offices; and Insurers are fully protected from all risk by an ample guarantee fund in addition to the accumulated funds derived from the investments of Premiums.

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## ECONOMIC LIFE ASSURANCE SOCIETY.

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**ADVANTAGES**—The lowest rates of Premium on the Mutual System.

The whole of the Profits divided among the Assured every Fifth Year.

No charge for Policy Stamps, nor for Service in the Yeomanry or Militia Corps.

Policies in force, upwards of 7,300.

The Assurance Fund amounts to 1,500,000. Income upwards of \$40,000 per Annum.

The sum of 387,000 was added to Policies at the last Division, which produced an average Bonus of 67 per cent. on the Premiums paid.

For particulars apply to  
ALEXANDER MACDONALD, Secretary,  
6, New Bridge-street, Blackfriars.

ANNUAL PREMIUM to Assure 100l. for the Whole Term of Life, with Participation in the Profits.

Age.	Premium.	Age.	Premium.	Age.	Premium.
15	£. s. d.	25	£. s. d.	35	£. s. d.
20	1 10 8	30	1 19 0	40	2 10 11
	1 14 7		2 4 9		3 12 9

## THE EAGLE AND PALLADIUM INSURANCE COMPANY.

3, CRESCENT, New Bridge-street, Blackfriars, London.

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Capt. C. J. Bosanquet, R.N.  
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Patrick Colquhoun, LL.D.

**Directors.**  
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RICHARD HARMAN LLOYD, Esq., Deputy-Chairman.

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Robert A. Gray, Esq.  
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**Auditors**—THOMAS ALLEN, Esq.; WILLIAM H. SMITH, Jun. Esq.

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WM. COOKE, Esq., M.D., 30, Trinity-square, Tower-hill.  
Actuary and Secretary—CHARLES JELICOE, Esq.

The realized Assets of this Company amount to One Million Two Hundred and Fifty Thousand Pounds.

The Annual Income exceeds Two Hundred Thousand Pounds.

The Number of existing Policies is upwards of Six Thousand Five Hundred.

The Total Amount Assured exceeds Four Million Four Hundred Thousand Pounds.

A Division of Surplus will take place in June next; the Divisions are quinquennial, and the whole Surplus (less 20 per cent. only) is distributed amongst the Assured.

The Premiums required, although moderate, entitle the Assured to 80 per cent. of the Quinquennial Surplus.

The Lives assured are permitted, in time of peace, and not being engaged in mining or gold digging, to reside in any country—or to pass by sea (not being seafaring persons by profession), between any two parts of the same hemisphere distant more than 33 degrees from the Equator, without extra charge.

All Policy Stamps and Medical Fees are paid by the Company.

By recent enactments, persons are exempt, under certain restrictions, from Income Tax, as respects so much of their income as they may devote to Assurances on Lives.

The Annual Reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

### Special Notice.—Third Division of Profits.

The unusual success which has attended the cautious yet energetic operations of this Company has enabled the Directors to add Reversionary Bonuses to Policies on the participating class, averaging nearly 2 per cent. per annum on the sum insured, or from 30 to 100 per cent. on the Premiums paid.

Parties insuring with this Company do not incur the risk of Copartnership, as is the case in Mutual Offices.

Established nearly a Quarter of a Century.

Annual Income upwards of £125,000.

The Funds or Property of the Company, as at 31st December, 1855, amounted to 566,194. 2s. 6d., invested in Government and other approved Securities.

## UNITED KINGDOM LIFE ASSURANCE COMPANY.

8, WATERLOO-PLACE, PAUL MALL, LONDON.

CHAS. DOWNES, Esq., Chairman.

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By order,

P. MACINTYRE, Secretary.

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Age 60 .. .. . £184 17 9  
65 .. .. . 185 2 0  
70 .. .. . 186 15 1  
75 .. .. . 187 10 6

The Annuities are increased periodically at the Division of Profits.

Applications to participate in this year's Rota must be sent in by the 31st of December next, to the Rev. J. E. Cox, M.A., Chairman.

English and Irish Church and University Assurance Society, 4, Trafalgar-square, Charing Cross, London.

**MR. HOWARD, SURGEON-DENTIST, 52, FLEET-STREET,** has introduced an ENTIRELY NEW DESCRIPTION OF ARTIFICIAL TEETH, fixed without springs, wires, or leathers. They so perfectly resemble the natural teeth as not to be distinguished from the originals by the closest observer; they will never change colour or decay, and will be found superior to any teeth ever before used. This method does not require the extraction of roots, or any painful operation, and will support and preserve teeth that are loose, and is guaranteed to restore articulation and mastication. Decayed teeth rendered sound and useful in mastication.—At home from Ten till Five.

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—It were not too much to say that these radical changes in the construction of the flute have given to that instrument a capacity for the production of sweet sounds heretofore wholly unknown, while it rendered all its well-known peculiarities, and these highly intensified, and is divested of the difficulties of blowing and manipulation inherent in the old instrument.—Times.

Every kind of Flute upon the new and old systems.—Carte's Sketch, price, by post, 1s. 6d.—Address, RUDALL, ROSE, CARTE & Co., 100, New Bond-street, and 30, Charing Cross.

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720, 185s.; 724, 186s.; 728, 187s.; 732, 188s.; 736, 189s.; 740, 190s.; 744, 191s.; 748, 192s.; 752, 193s.; 756, 194s.; 760, 195s.; 764, 196s.; 768, 197s.; 772, 198s.; 776, 199s.; 780, 200s.; 784, 201s.; 788, 202s.; 792, 203s.; 796, 204s.; 800, 205s.; 804, 206s.; 808, 207s.; 812, 208s.; 816, 209s.; 820, 210s.; 824, 211s.; 828, 212s.; 832, 213s.; 836, 214s.; 840, 215s.; 844, 216s.; 848, 217s.; 852, 218s.; 856, 219s.; 860, 220s.; 864, 221s.; 868, 222s.; 872, 223s.; 876, 224s.; 880, 225s.; 884, 226s.; 888, 227s.; 892, 228s.; 896, 229s.; 900, 230s.; 904, 231s.; 908, 232s.; 912, 233s.; 916, 234s.; 920, 235s.; 924, 236s.; 928, 237s.; 932, 238s.; 936, 239s.; 940, 240s.; 944, 241s.; 948, 242s.; 952, 243s.; 956, 244s.; 960, 245s.; 964, 246s.; 968, 247s.; 972, 248s.; 976, 249s.; 980, 250s.; 984, 251s.; 988, 252s.; 992, 253s.; 996, 254s.; 1000, 255s.; 1004, 256s.; 1008, 257s.; 1012, 258s.; 1016, 259s.; 1020, 260s.; 1024, 261s.; 1028, 262s.; 1032, 263s.; 1036, 264s.; 1040, 265s.; 1044, 266s.; 1048, 267s.; 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1976, 499s.; 1980, 500s.; 1984, 501s.; 1988, 502s.; 1992, 503s.; 1996, 504s.; 2000, 505s.; 2004, 506s.; 2008, 507s.; 2012, 508s.; 2016, 509s.; 2020, 510s.; 2024, 511s.; 2028, 512s.; 2032, 513s.; 2036, 514s.; 2040, 515s.; 2044, 516s.; 2048, 517s.; 2052, 518s.; 2056, 519s.; 2060, 520s.; 2064, 521s.; 2068, 522s.; 2072, 523s.; 2076, 524s.; 2080, 525s.; 2084, 526s.; 2088, 527s.; 2092, 528s.; 2096, 529s.; 2100, 530s.; 2104, 531s.; 2108, 532s.; 2112, 533s.; 2116, 534s.; 2120, 535s.; 2124, 536s.; 2128, 537s.; 2132, 538s.; 2136, 539s.; 2140, 540s.; 2144, 541s.; 2148, 542s.; 2152, 543s.; 2156, 544s.; 2160, 545s.; 2164, 546s.; 2168, 547s.; 2172, 548s.; 2176, 549s.; 2180, 550s.; 2184, 551s.; 2188, 552s.; 2192, 553s.; 2196, 554s.; 2200, 555s.; 2204, 556s.; 2208, 557s.; 2212, 558s.; 2216, 559s.; 2220, 560s.; 2224, 561s.; 2228, 562s.; 2232, 563s.; 2236, 564s.; 2240, 565s.; 2244, 566s.; 2248, 567s.; 2252, 568s.; 2256, 569s.; 2260, 570s.; 2264, 571s.; 2268, 572s.; 2272, 573s.; 2276, 574s.; 2280, 575s.; 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